CATALOGUES OF ART EXHIBITIONS ORGANISED BY THE ARTS COUNCIL OF GREAT BRITAIN

Republished on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd.

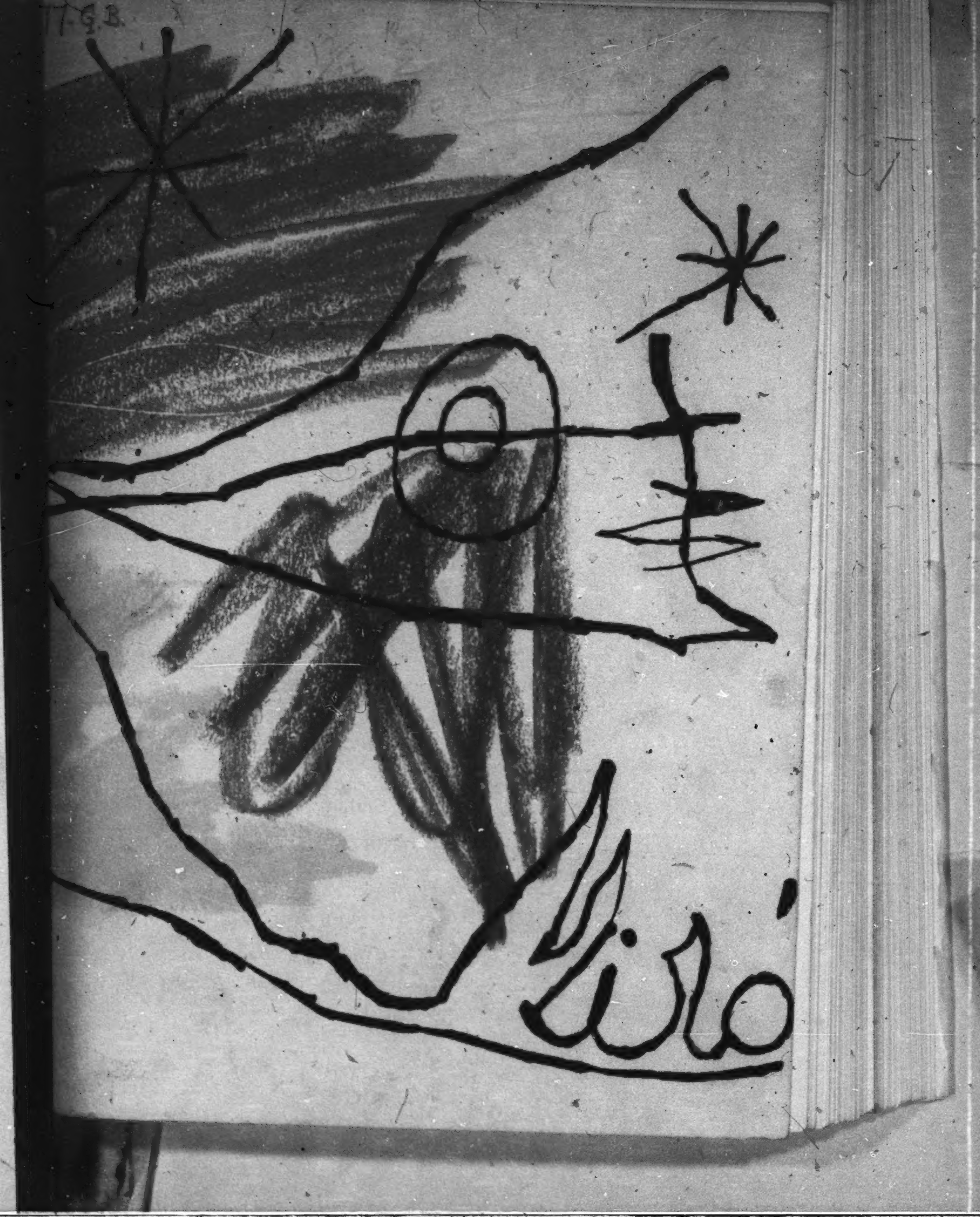
Location of original: The National Art Library, Victoria and Albert Museum, London, England.

Technical data:

Producing laboratory: Micromedia Ltd, Bicester, Oxfordshire, England.

List 2

7 G.B.



Joan Miró

The Arts Council of Great Britain
1964

The Tate Gallery
27 August to 11 October 1964

Kunsthaus, Zürich
31 October to 6 December 1964

Cover design by the artist

Designed and printed at
The Curwen Press, London, E.13

VICTORIA AND ALBERT MUSEUM LIBRARY
L.3250
7.IX.1964.

Foreword

Of the painters of the School of Paris whose work became widely known between the wars Joan Miró occupies a place of special prominence. His haunting poetic imagery is intensely personal in the forms of its expression, but universal in its relevance. His paintings evoke an assent and direct response at deeper levels than the purely aesthetic or formal. Though Miró's reputation has been long established in England and the fantastic creatures of his imagination are familiar to us, there have been curiously few opportunities here to see his work in any quantity. Of the four or five small one-man exhibitions that have been held in London, the latest was in 1950. Naturally paintings by Miró have figured in all important anthologies of twentieth-century painting, but this is the first occasion on which a fully representative exhibition, covering the artist's whole career, has been seen in this country.

We are first of all indebted to Sr. Miró for his interest and co-operation and for the help he has given Mr. Penrose in choosing the exhibition. We are also most grateful for the loan of pictures from his family collection and for his kindness in designing the poster, invitation card and catalogue cover specially for the exhibition.

This is the third exhibition that Mr. Roland Penrose has selected for the Arts Council. He has brought to this exacting task the same enthusiasm and appreciation that contributed so largely to the successful realization of the Picasso exhibition of 1960 and the Max Ernst exhibition in 1961. Mr. Penrose's perceptive catalogue introduction and notes on the pictures form a sympathetic and penetrating commentary on the artist's work. We would like to record here our appreciation of all he has done.

The completeness and range of the exhibition are due to the liberal response from public and private collectors to our requests to borrow pictures. All these lenders are listed on p. 16 and we should like to express our grateful thanks to them. Special mention must be made of M. Aimé Maeght, who has lent many works from his collection and who has generously printed the poster for the exhibition. Mr. Pierre Matisse has not only lent extensively but has also given us invaluable advice and assistance in obtaining a number of very important works

We are once again indebted to the Museum of Modern Art, New York, for allowing us to include important pictures from the Museum's collection. These pictures have been lent at a time when their presence was required on the walls of the Museum's newly opened galleries and we are doubly grateful therefore for the generous decision to release them. Our warm thanks for advice and information go to Mr. Alfred H. Barr, Jr., and Mr. William S. Lieberman.

In planning the exhibition Mr. Penrose has several times consulted M. Jacques Dupin and drawn on his unrivalled knowledge of Miró's work. We are most grateful to M. Dupin from whose indispensable monograph we have frequently quoted in this catalogue.

Among the many people who have helped us in assembling this exhibition we would like particularly to thank the following: Sr. and Sra Joseph Llorens Artigas, Sr. and Sra Joan Gardy Artigas, M. L. G. Clayeux, Sr. and Sra Fernandez, Sr. and Sra Juan Gaspar, Sr. and Sra Miguel Gaspar, M. and Mme Gomès, Sr. and Sra Joaquin Gomis, M. Jean Hugues, M. Michel Leiris, the late M. Pierre Loeb, Mme S. Mangin, Sra Juncosa de Miró, Sr. Joan Prats, M. A. Richet, M. Siegfried Rosengart, M. di San Lazzaro and M. Patrick Waldberg. Mr. Penrose wishes to be associated with us in these thanks.

We are once again grateful to M. Philippe Erlanger for placing the exhibition under the patronage of the Association Française d'Action Artistique.

The exhibition will be shown at the Kunsthaus Zürich following the showing in London.

Finally we wish to thank the Director and Trustees of the Tate Gallery for once again making their exhibition galleries available to house the exhibition.

G.W.

Introduction

by Roland Penrose

The length of time during which the creative energy of an artist is at its height is variable. In comparison to the brief ten years of intense production of Van Gogh, the prodigious span of Titian's artistic life could seem inordinate. Such things are as unpredictable in their duration as in the intensity with which they occur. In reviewing the long fertile career of Joan Miró we find the high pitch of tension due often to crises that have periodically given new and unexpected intensity to his work, but there has also been throughout a sustained internal fire that is the fundamental basis of his production. This dual source is perhaps the main cause of his persistent youth and his great creative fervour. Although a succession of shocks may be a stimulus, Miró owes more to his enduring comprehension of man's relation to the elements and in particular his closeness to the soil on which he was born. Among the underlying characteristics which thread their way through Miró's work is a naïve sense of humour, closely linked to an eroticism of a universal nature. His spontaneity springs from an animism which in more primitive times would have found its expression in religious ritual, but in our age finds its most powerful medium in the arts. We should in consequence approach his work with a feeling of sympathy for the irreverent and revolutionary inquiry which he initiates, and with willingness to enjoy his playfulness with a laugh that signifies delight and also appreciation of the absurdity of our irrational world—a world which is intoxicating in its delights and savage in its madness.

Joan Miró was born in Barcelona in 1893. Unlike many painters of our time he has spent most of his life in his native country, Catalonia, or on the nearby island of Majorca. Paris, the great centre of attraction for painters, has for many years been an important source of ideas for him and the home of many of his friends, but its influence has never been able to monopolize him or draw him completely away from his origins, the fertile vineyards and arid mountains, beside which the stimulus of intellectual conversation is to him a pale recompense. Miró's parents lived in the centre of the old city in Barcelona. His father, the son of a country blacksmith, became a prosperous goldsmith and it was only recently, after the death of his mother, Dolores Ferra, that Miró decided reluctantly to sell the house about which he had been able to boast: 'I paint in the room where I was born'. This has made him a proud exception to the many Spanish artists, including Picasso and Gris, who in early life abandoned their home country for Paris. Miró received little encouragement from his father when at an early age he made it clear that his only desire was to become a painter. Yielding to persuasion he even took an office job at the age of seventeen, but within a few months he became seriously ill, and was sent to regain his health at a farm recently purchased by his father at Montroig (the red mountain), a village between the sea and the mountains a few miles south of Tarragona. Joan went willingly to regain his health in these surroundings which possess to a marked degree the archaic simplicity of the Mediterranean countryside. Throughout his life Miró has returned periodically to the calm of this place to renew his contact with the magic of the soil after his visits to the great cities. This crisis in Joan's health persuaded his father to interfere no longer with his son's aspirations, and in 1912 he entered the Escola d'Arte de Galí in Barcelona, where he worked for the next three years. Even before his illness, while following the commercial training that his father desired, he had found time to attend classes at the official Escola de Bellas Artes, La Lonja, where some twelve years before Picasso had for a brief moment astonished the academicians by his incredible talent. Meanwhile, fortunately for Miró, the staff had become less hide-bound. Two of his teachers, Urgell and Pasco, recognized the talent which we can still see in drawings which he made from the age of twelve onwards in Tarragona and Palma de Majorca, though with characteristic modesty he tells us that at this time they called him 'a phenomenon of clumsiness'. However it was not until he entered the school of Francisco Galí which had become known in Barcelona as 'a cry of protest against the academicians of La Lonja', that Miró began to find himself and make real progress. Galí was a teacher of unusual ability. His interests were wide and his methods unconventional. Miró's initiation into music, which has been one of the great influences throughout his life, was due to the Chamber Music Association also founded by him. Galí encouraged a love of nature among his pupils. He took them on excursions into the mountains and told them to do no more than wear a crown of eyes round their heads. Galí's method of teaching drawing was equally original. He placed an object in his pupil's hand and allowed him to feel it without looking at it until he felt able to draw the invisible object. Miró found in this the aid he needed to strengthen the realization of form in his drawings.

Miró's life has been a series of crises far more violent than could be expected from the gentle charm of his nature and his quiet polite reserve. After the first crisis in his health, a second one followed eight years later after he had already had a one-man show of paintings at the Gallery Dalmau in Barcelona. His dissatisfaction with the provincial atmosphere of Barcelona made him leave his home for the first time in 1919 for Paris. Neither Miró's modest origins nor his profound attachment to his native soil can account for the revolutionary spirit that lies within him. These things may have contributed to his disarming candour and his silent obstinate contemplation, but there is a counterpart to these in his character. His courage and an intense dissatisfaction with life as he finds it provoke a reaction which accounts for the continued violence in his work. Such tendencies were accentuated by his discovery of the French avant-garde poets, Apollinaire and Reverdy, and a brief meeting with Picabia in Barcelona. As soon as the war was over Miró inevitably made a visit to Paris followed by continual visits during the following years.

His first friends were the poets and painters who were leading the fierce attack on conventional standards. The Dadaists and later the Surrealists coincided in their ideas with his internal desire for revolt.

Miró's first visits to France, however, were marked by a complete lack of success and in consequence poverty, a condition common among the young rebels from whom he received the encouragement he needed. Tzara, Max Jacob, Salacrou and Picasso were among his earliest friends. He found a studio through his friend Artigas in the rue Blomet, next door to André Masson who had attracted around him a lively group all of whom were about to join André Breton and produce the first scandalous and fascinating activities of the Surrealist Group. Breton has recorded that 'the tumultuous entrance of Miró in 1924 marks an important point in the development of Surrealist art', though the word 'tumultuous' may seem inappropriate applied to a man who has been described by his friends as shy, reserved and taciturn. But those who knew him and appreciated his work could see within him the fire of inspiration and the originality of his imagination.

Already in 1922 Miró had finished a great painting *The Farm* (No. 28), which is the culmination of his early period, and which he had painted from long observation and intimacy with the inhabitants of Montroig. The painting was exhibited in Paris at the Galerie Pierre in 1925 with other works, and for the first time Miró began to know the taste of success mixed inevitably with the scandal that his innovations in style was bound to produce. The painting gives us several clues to the origins of Miró's style. In the fascinating attention to detail and the care that he has taken to present exactly the appearance of each animal and bird, even to the cracks in the wall, is shown the necessity he feels to keep a close contact with the earth on which, as he has said, 'it is essential to have your feet firmly planted in order to leap into the air'. With the soil go inevitably the ancient peasant traditions. The Spanish peasant has always been well endowed with a sense of rhythm which is evident in the design of his tools, the harness of his mules, and the flourish with which he writes his name on his wagon and adorns the canvas hood with flowing arabesques. Miró has inherited this ability to give life to a line by its impulsive movement and the strong calligraphy in his work is derived from this source. Another native source of inspiration is the bold rustic style of primitive Catalan painting. Its influence becomes more apparent in a painting such as *The Farmer's Wife* (No. 30) which can be grouped with *The Farm* but which shows a bolder tendency towards distortion of the human form, emphasized in the enormous proportions of the woman's feet, another sign of Miró's preoccupation with the earth, because, as he says, 'strength enters you through your feet'. The all-invading light, the appetizing smell of aromatic plants, sun-bleached canvas, old wrinkled faces, the extravagant forms of insects, the brilliance of flowers, the cool of the starry night, dust, mud and weatherworn rocks; these are the constituents of what his friend Prats has named '*l'atmosphère Miró*'.

These elements are to be found throughout Miró's work, although we are about to see startling changes. The stress placed by the Surrealists on the world of the subconscious and of dreams was largely responsible for a splendid series of paintings that follow on after *The Farm*, and in which Miró's preoccupations are entirely different. The change is perhaps most clearly expressed by a painting of 1925 which in great simplicity consists of a large blue oval shape painted on a bare canvas with the words, in Miró's vigorous writing: 'Ceci est la couleur de mes rêves'. We have here a combination between words and a message of signs expressed with great economy, typical of future developments. Miró's dream paintings were a revolutionary form of expression. They gave him his first opportunity to explore with non-representational methods the sensation of unfathomable space. During this period this tendency reached its culmination in a painting of 1925 in the Maeght Collection (No. 57) which is prophetic of current tendencies in modern art and much of Miró's recent work.

These canvases mark the crisis of the problem of representation in painting. All figurative form has been abolished and instead Miró has frequently introduced extra-pictorial elements by bringing in letters, words or phrases which establish a close emotional link between poetry and painting. They also help to break the limits imposed on a painting by its frame. This crisis of the easel picture induced Miró as early as 1926 to add objects such as feathers or pieces of string to extend his means of expression.

In the winter of 1928–29 Miró found himself searching for methods which were even more revolutionary. In an outburst of revolt he declared that his main purpose was to 'assassinate painting'. This was primarily aimed at himself and the ease that he now found in painting delightful calligraphic signs on a sensitive oneiric background. Abandoning temporarily his canvas and paints he made a series of collages which are extraordinary in the ingenuity with which he applied cut-out shapes, wire and other materials to his compositions. In his search for unconventional means to produce a poetic effect his *Spanish Dancer* of 1928 is perhaps the most daring. Of this Paul Eluard wrote: 'One of the two women whom I have known best—have I ever known others?—when I met her had just become enthralled by a picture by Miró: *The Spanish Dancer*—a picture that one cannot imagine more naked. On a virgin canvas, a hatpin and a wing feather.'

During these years however more than one tendency is to be found in Miró's work due probably to the independence he preserved by his frequent return to Montroig. Paintings such as the *Dog Barking at the Moon* (No. 64), and the *Dutch Interior* (No. 79) have a more direct association with his intimacy with the reality of natural forms rather than the reality of dreams. His taste for the fantastic and '*l'esprit du jeu*' combined with an almost childlike innocence made it possible for him to give new shape to the creatures he knew and combine them with a masterly sense of rhythm into his compositions. On two occasions, once in 1926 and later in 1932, he made designs for the ballet. The first in collaboration with Max Ernst was for *Romeo and Juliet*, produced by Diaghilev, and the second, for which he made the scenery, costumes and 'toys', was for the ballet of Massine, *Jeux d'Enfants*.

Miró's fertile inventions induced further experiments in 'anti-painting'. In 1931 he produced a fascinating series of Surrealist objects and collages (Nos. 96–100), in which the incorporation of any substance that appealed to him was permissible—locks, chains, fragments of wood, postcards, were used to create a metamorphosis. 'Here we have,' wrote Georges Hugnet, 'the gods of wood and of iron who come to kill modern painting, comfortable painting', and he adds: 'If Miró wished to assassinate painting he has assassinated it by plastic means . . . He has assassinated it perhaps because he did not wish to bow to its demands, to its aesthetic, to a programme too narrow to give free range to his imagination and his thirst.'[1]

In 1929 Miró's marriage with Pilar Juncosa created yet another link with his native country, and two years later their daughter Dolores was born. At this time also he produced paintings in a technique that has later been widely used. Zervos tells us: 'Miró no longer prepares his paintings; he gives them not the slightest thought in the world before taking brush or pencil in hand. He departs from . . . a nothingness rich in all the dreams of a true poet. The forms instal themselves on the canvas without a preconceived idea. He begins them by spilling a little colour on the surface and then circulates a dipped brush round the canvas. As his hand moves, the obscure vision becomes precise.'[2]

The crisis of 1930 led to a series of great canvases painted in Barcelona in 1933 which are among Miró's most accomplished achievements in composition and in colour. These were to be followed by a further crisis which was a crisis of emotion rather than of style. It showed itself first in a series of brilliantly coloured figures drawn in pastel (Nos. 117–20). The fierce aspect of these grotesque distortions of the human form can only be accounted for in Miró's apparently tranquil life by a premonition of the great disasters that were shortly to fall upon us all. The series of paintings that followed, broken into by calmer interludes, have been called by his biographer Jacques Dupin '*les peintures sauvages*'. Miró's demoniac obsession with the monster that is within us has never entirely left him, but has become exorcized to a large extent by the courage and the concentration with which his imagination continues to function. The terrifying creatures that appeared in pictures such as *Person in the Presence of Nature* (No. 125) and the later paintings on copper (Nos. 133–7) are not like the fabulous inventions of Bosch, a symbolic account of diabolical forces; they derive rather from the sensation that the whole world, the landscape just as much as animals, plants and human beings, has become menacing, and with vision and minute care Miró has painted brilliantly the nightmares within his own soul. These descriptions in violent colours and precise detail were followed rapidly by another series equally cruel and aggressive, but in this case the violence lay in the rapid gestures of the painter and the coarse unseductive materials that he used. The spontaneity with which these brilliant compositions—the forerunners of action painting—were achieved is in surprising contrast to the care with which their predecessors had been executed only a few months before. These two opposing tendencies, spontaneity and careful execution, are to be found throughout the artist's work. At this period they remain separate, but in more recent years Miró has found the means of combining with great skill and effect the two means of expression in the same work.

---

[1] Georges Hugnet: *Joan Miró ou l'Enfance de l'Art*. Cahiers d'Art 6 Nos. 7–8, 1931.

[2] Christian Zervos, *Joan Miró*, Cahiers d'Art Nos. 1–4, 1934, translation J. Thrall Soby.

The outbreak of the Spanish War in 1936 and the menace of the overwhelming victory of Fascism and the forces of darkness had already been foreseen by Miró. His contribution to the Spanish Pavilion in the Paris Exhibition the following year was a statement of his feelings of anxiety and outrage. This pavilion had been designed by Miró's Catalan friend, the architect José Luis Sert. It also housed Picasso's great masterpiece, *Guernica*. Miró's mural *The Reaper* (Plate No. 28b) was a ferocious version of the Catalan peasant who had appeared wearing a Phrygian cap in earlier work. He now rose again in anger against a troubled sky. This splendid and significant painting disappeared during the war. In another painting of small dimensions, entitled *Still Life with an Old Shoe* (No. 147) painted by Miró with long meditation in the spring of the same year, he managed to concentrate in moving terms the disquiet he felt, and since the destruction of the mural this remains the most powerful testimony of his feelings towards stricken humanity.

Following this, in 1938, Miró painted four so-called 'portraits', beginning with the version now owned by the Baltimore Museum of Art, which is one of the most devastating and violently distorted versions of Miró's conception of women (No. 156). It is comparable in its strength to the *Head of a Woman* (No. 159) of the same year. The other three portraits continue with diminishing violence until the last in which the head has the tenderness of a flower surrounded by the flamboyant gaiety of the sun, moon and stars. This title 'portrait' is, like many, a means of indicating the picture in question. In early years it was usually his friends the poets who supplied titles, more or less appropriate, but in recent years Miró has found an increasing pleasure in giving poetic titles to his paintings, such as *Girls covering their transparent nakedness at dawn with sombre rectangular clothing* (No. 194).

In the summer of 1939, finding himself an exile from Spain, he spent the summer at Varengeville on the coast of Normandy. His first paintings were influenced by the contrast between the brilliant lighting and rhythmic angular mountains of Catalonia and the mists and rolling plains of the north, but he soon became deeply absorbed in an exceptionally beautiful and poetic series of gouache paintings, the *Constellations* (Nos. 167–74). They are the product of his inner thoughts and his poetic feelings inspired by the night, the stars, women and the movement of birds. When at the fall of France he had no alternative but to make the hazardous journey across France back to Spain he brought with him his wife, his daughter and these pictures, which have proved to be one of his major productions.

On his return to Spain Miró took refuge in his wife's native island, Palma de Majorca. Formerly an exile from his own country he now became isolated from the rest of the world, and continuing his work on the *Constellations* he entered into a period of contemplation during which many hours were spent listening to the music of Bach in the cathedral, where his greatly admired compatriot Gaudí had contributed to the richness of the high altar.

In 1942 he was able to return to Barcelona, where one of his main productions was an extensive series of tense and violent lithographs in which he continued to express with eloquence his ferocious indignation. During this period Miró was finding recognition for the first time in the United States. The Museum of Modern Art in 1941 staged a full-scale retrospective of his work, presented by his early champion James Johnson Sweeney. This was followed in 1959 by an even more complete exhibition accompanied by a monograph by James Thrall Soby. Pierre Matisse, his friend and dealer in New York, wasted no time in presenting the *Constellations* to the public in 1945. Following this Miró received an invitation to visit the United States in 1947, and to paint a large mural for a hotel in Cincinnati. He described this first contact with America as 'a punch in the chest' and during his stay he painted with great vigour under this new stimulus.

On his return to Paris in 1948 for the first time since the war he was welcomed by an exhibition at the Galerie Maeght and greeted with enthusiasm by his old friends. The exhibition included recent paintings and several of the books of poems he had illustrated for friends such as Tristan Tzara, Michel Leiris and Georges Hugnet. This was the beginning of greater activity in graphic art. He began work on a series of lithographs and later produced with an extraordinary sensibility illustrated books for the poems of Paul Eluard, Tzara, René Char and others. With systematic foresight Miró has divided his activities since the war in such a way that his graphic art is produced while he is in Paris, his ceramics in Barcelona and his painting at Montroig and in Palma where Sert has built for him a spacious new studio.

Miró began to make ceramics with his old friend Artigas in 1944, but it was not until 1955 that he began sustained work in this medium. In his desire to break away from the tyranny of the framed easel picture Miró had invented his Surrealist objects more than twenty years before, and during the war had made some sculptures, but in the medium of ceramics he found a new outlet which satisfied many of his desires. In the first place he was able to treat this art as a form of sculpture and give new shape to the creatures that he had invented in his painting; secondly the element of chance introduced by high-temperature wood firing gave him the pleasure of playing with the elements, and thirdly he had the satisfaction of working as a team with his expert friend Artigas and his son. As far back as 1938 Miró had said 'I would like to try my hand at sculpture, pottery, engraving, have a press. To attempt also as far as possible to go beyond easel painting which in my opinion has as its aim a poor solution, to come closer through my painting to the great public who have always been in my thoughts.' The ceramics of Miró and Artigas have already appeared in public; their great wall for Unesco which gained for Miró the Guggenheim Prize was put in place in 1958. This was followed by another ceramic mural for Harvard University in 1960, but the greatest achievements so far have now been placed on the terraces of the Maeght Foundation at St. Paul de Vence, cleverly incorporated into the architecture of Sert. As the popularity of these monumental works increases we shall find them adorning the public places of major cities in Europe and the United States. Already the university of St. Gallen in Switzerland has commissioned a frieze of great dimensions for one of their buildings. It is interesting to find that while Miró's great activity in painting which he has come back to in the last few years becomes more hermetic and contemplative, his ceramic sculpture is accomplishing his wishes expressed nearly thirty years ago.

Chronology

The biographical notes have been compiled from the chronology in Jacques Dupin's *Miró* (London, 1962). Since 1921 the artist has held numerous one-man exhibitions in Paris and since 1930 in New York, mostly at the Pierre Matisse Gallery. Mention of these is here omitted for the most part and the reader is referred to the list of exhibitions in *Joan Miró* by J. T. Soby (New York, Museum of Modern Art, 1959).

1893 Joan Miró born 20 April in Barcelona, 4 Pasaje del Credito. Son of Michel Miró Adzerias, goldsmith, and of Dolorès Ferra, daughter of a cabinetmaker of Palma de Majorca.

1900 School in Barcelona and, in the evening, drawing lessons with Sr. Civil.

1901 Earliest extant drawings.

1905 First sketch books with drawings of landscapes in Palma de Majorca and Tarragona.

1907 After a brief period at a school of commerce in Barcelona entered the La Lonja Academy of Fine Arts where he came under the influence of two teachers: Modesto Urgell and José Pasco.

1910 After three years' study became a clerk in a business house in Barcelona while continuing studies with Pasco.

1911 Serious illness. Parents bought a property at Montroig where he convalesced.

1912 Entered the art school of Francisco Galí in Barcelona. Became friends with E. C. Ricart.

First oil paintings. Interest in movements in contemporary painting. Impressionism, Fauvism and Cubism.

1915 Attended drawing sessions of the Sant Lluch Circle, where the architect Gaudí had been a student. Friendship with Joan Prats, J. F. Rafols and L. Artigas. Shared a studio with Ricart at 51 Baja San Pedro, and painted in a fauve style.

1916 Showed his first canvases to the dealer Dalmau who gave him encouragement. Visited the big exhibition of French art organized by Vollard in Barcelona.

1917 Met F. Picabia, founder of the Dada review '391', and Marie Laurencin and Max Jacob. Painted landscapes in the region of Ciurana and Prades.

1918 First exhibition at the Gallery Dalmau in early spring. Became member of the Agrupacio Courbet, group of young painters round Artigas. Period of 'detailist' landscapes.

1919 First visit to Paris; met and became friends with Picasso. Cubist influence.

1920 Spent this and subsequent winters in Paris; summers at Montroig. Met Pierre Reverdy, Tristan Tzara and Max Jacob. Took part in Dada festival in the Salle Gaveau. At the end of the year took a studio at 45 rue Blomet.

1921 First Paris exhibition organized by Dalmau at the Galerie La Licorne with catalogue preface by Maurice Raynal. Complete failure. Began work on *The Farm* (No. 28) which occupied him till the following year.

1922 Friendship with André Masson who had a neighbouring studio. Later the group of the rue Blomet formed round Masson and included Michel Leiris, Georges Limbour, Antonin Artaud, Robert Desnos and Armand Salacrou.

1923 Exhibited at the Salon d'Automne with the Catalan painters. Friends with Prévert, Hemingway and Henry Miller. During the summer began *The Ploughed Field* (No. 31).

1924 Joined André Breton, Louis Aragon and Paul Eluard in the Surrealist group. Painted *Harlequin's Carnival* (No. 39).

1925	Exhibited in June at Galerie Pierre with catalogue preface by Benjamin Péret. A little later took part in the Surrealist exhibition at the same gallery.
1926	With Max Ernst designed sets for *Romeo and Juliet* for the Ballets Russes. Two painters criticized by other members of Surrealist Group. During the summer at Montroig painted 'imaginary landscapes'.
1927	Moved to the rue Tourlaque in Montmartre, with Ernst, Magritte, Eluard and Arp as neighbours.
1928	In the spring fifteen-day visit to Holland. Big exhibition at the Galerie G. Bernheim. First collages.
1929	Married Pilar Juncosa on 12 October at Palma. Lived at 3 rue François-Mouthon, Paris.
1930	*Papiers collés* exhibited at the Galerie Pierre in exhibition of Cubist *papiers collés* with Braque, Picasso, Max Ernst, Arp, Duchamp, Picabia. First lithographs for *L'Arbre des Voyageurs* by Tristan Tzara. First New York exhibition at the Valentine Gallery.
1931	Birth of daughter Dolores, in Barcelona. Paintings on Ingres paper, done at Montroig, and objects and painting-objects.
1932	Paintings for ballet *Jeux d'Enfants* of Massine, for Ballets de Monte Carlo. Exhibited with Surrealists at the *Salon des Surindépendants.*
1933	First etchings for *Enfances* by Georges Hugnet. First exhibition in London at the Mayor Gallery.
1934	Big pastels mark beginning of '*peintures sauvages*'.
1935	Took part in Surrealist exhibition in Teneriffe.
1936	In Spain at outbreak of Civil War. Left, not to return for four years. Twenty-two works included in the International Surrealist exhibition at the New Burlington Galleries, London.
1937	Lived in hotel in rue Jules Chaplain and worked from models at the Grande Chaumière. Mural *The Reaper* for the Spanish pavilion at the Paris International Exhibition.
	Exhibition at Zwemmer Gallery, London.
1938	Exhibition at Mayor Gallery, London.
1938–39	Spent summers at Varengeville-sur-Mer in Normandy.
1939	Exhibition, with Louis Marcoussis, at the London Gallery, London.
1940	Began *Constellations.* Returned to Paris in face of advancing German army. Returned to Spain and thence to Palma.
1941	Finished *Constellations* at Montroig and Palma. Retrospective exhibition at Museum of Modern Art, New York. Monograph by J. J. Sweeney.
1942	Returned to live in Barcelona. Works on paper up to 1944.
1944	Death of Miró's mother. Lithographs of the 'Barcelona' series. First ceramics in collaboration with Artigas.
1945	Exhibition of the *Constellations* and ceramics at the Pierre Matisse Gallery, New York.
1946	Many paintings.
1947	First visit to the United States. Mural for the Terrace Hilton Hotel in Cincinnati. Etchings for *L'Antitête* by Tzara.
1948	Return to Paris. Numerous engravings and lithographs.
1949	Several exhibitions including one in Barcelona at the Galerias Layetans, and retrospective at the Kunsthalle Bern.
1950	Woodcuts for *Miró* by Cabral de Melo. Mural painting for Harvard University. One-man exhibition at the London Gallery, London.

1953	Sixtieth anniversary exhibitions at the Pierre Matisse Gallery and at the Galerie Maeght.
1954	International Grand Prix for graphic art at the Venice Biennale. With exception of few small pictures done in 1955 Miró stopped painting till 1959.
1955	Second period of ceramics in collaboration with Artigas. Between 1954 and 1956 carried out the '*terres de grand-feu*'.
1956	Exhibitions at the Galerie Maeght and at the Pierre Matisse Gallery. Retrospective exhibitions at the Palais des Beaux Arts Brussels, the Stedelijk Museum, Amsterdam and the Kunsthalle, Basel. Left Barcelona for Palma to big new studio designed by José Luis Sert.
1957	Graphic exhibition in German museums. Worked on two ceramic walls, the *Wall of the Moon* and the *Wall of the Sun* for Unesco (completed in 1958).
1958	Publication of *A Toute Epreuve* by Paul Eluard with 80 colour woodcuts by Miró.
1959	Second visit to the United States. Retrospective exhibition at the Museum of Modern Art, New York, and at the Los Angeles Museum. Received Guggenheim prize for Unesco walls.
1960	With Artigas carried out big ceramic mural for Harvard University. Many paintings, engravings, and lithographs.
1961	Third visit to the United States. Exhibition of graphic work at the Musée de l'Athenée, Geneva.
1962	Retrospective exhibition at the Musée National d'Art Moderne, Paris.
1963	Exhibition of lithographs *Album 19* at the Sala Gaspar, Barcelona.
1964	July. Opening of the Fondation Maeght, St. Paul de Vence, in a building designed by José Luis Sert, with several large ceramic sculptures by Miró in the grounds.

Short Bibliography

The documentation on Miró is extensive. The following list is confined to some of the artist's writings and statements and to the principal monographs, with the addition of a few exhibition catalogues. Detailed bibliographies will be found in the books by Greenberg, Soby, Dupin (the most exhaustive), and Lassaigne.

Writings by Miró

Duthuit, Georges	'Où allez-vous Miró?' *Cahiers d'Art* 11, No. 8–10, 1936. Interview, including Miró commentary.
Miró, Joan	'Je rève d'un grand atelier' *XXe Siècle* 1, No. 2, May 1938.
Sweeney, James J.	'Joan Miró: comment and interview', *Partisan Review* 15, No. 2, Feb. 1948.
Bernier, Rosamund	'Miró céramiste . . . une interview par correspondance . . .', *L'Œil*, No. 17, May 1956.
Scheidegger, Ernst, ed.	Joan Miró: *Gesammelte Schriften, Fotos, Zeichnungen*. 111 pp. illus. (col.). Zürich, Arche, 1957.
Miró, Joan	'Je travaille comme un jardinier', *XXe Siècle* 5, No. 1, Feb. 15 1959.
Miró, Joan	[Statement] *Daedalus* (Cambridge) Vol. 89, No. 1, Winter 1960.

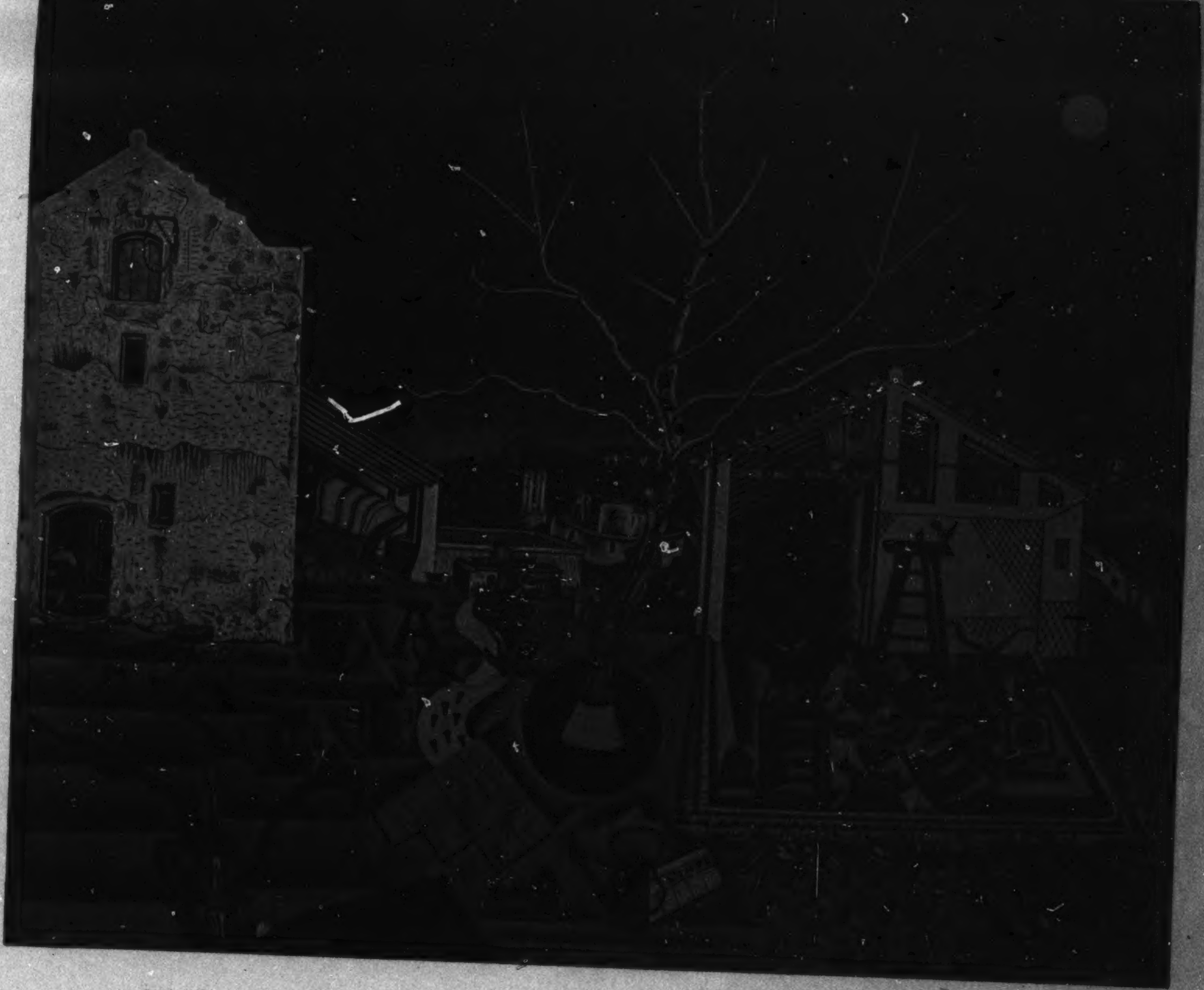
Books and Catalogues

Sweeney, James J.	*Joan Miró*. 87 pp. illus. New York, Museum of Modern Art, 1941. The first monograph. Includes quotations from Miró, bibliography, chronology, catalogue of the museum's exhibition.
Leiris, Michel	*The prints of Joan Miró*. 16 pp. plus 50 pl. (2 col.). New York, Curt Valentin, 1947.
Greenberg, Clement	*Joan Miró*. 44 pp. 85 pl. (6 col.). New York, Quadrangle Press, 1948. Revised edition 1950. Bibliography by H. B. Muller.
Queneau, Raymond	*Joan Miró ou le poète préhistorique*. 12 pp. incl. 11 col. pl. Geneva, Skira, 1949.
Cirici-Pellicer, Alexandre	*Miró y la imaginación*. 42 pp. plus 60 pl. (6 col.). Barcelona, Omega, 1949.
Cirlot, Juan-Eduardo	*Joan Miró*. 53 pp. 36 illus. (3 col.). Barcelona, Ediciones Cobalto, 1949.
Prévert, Jacques and Ribemont-Dessaignes, Georges	*Joan Miró*. 219 pp. incl. illus. (col.). Paris, Maeght, 1956. Poems by Prévert, text by Ribemont-Dessaignes. Bibliography.
Wember, Paul	*Miró: das graphische Werk*. 46 pp. illus. (col.). Krefeld, Kaiser Wilhelm Museum, 1957. Trilingual catalogue for the first total exhibition of Miró's graphic work.
Fitzsimmons, James	*Miró 'peintures sauvages' 1934–1953*. 32 pp. 21 illus. New York, Pierre Matisse, 1958. Catalogue of an exhibition held at the Pierre Matisse Gallery Nov. 4–29 1958.
Hunter, Sam	*Joan Miró: his graphic work*. XXXV plus 108 pp. incl. illus. (col.). New York, Abrams, 1958.
Soby, James T.	*Joan Miró*. 137 pp. incl. 148 illus. (35 col.). New York, Museum of Modern Art, 1959. Monograph issued on the occasion of Miró retrospective exhibition organized by W. S. Lieberman for Museum of Modern Art. Includes extensive list of exhibitions and bibliography by Bernard Karpel.
Gomis, Joaquin and Prats, Joan	*The Miró atmosphere*. Preface by J. J. Sweeney. 3 pp. plus 95 pl. (8 col.). New York, Wittenborn, 1959.
Erben, Walter	*Joan Miró*. 160 pp. 68 pl. (col.). London, Lund Humphries, 1959.

Weelen, Guy	*Miró*. 2 vols. each 46 pp. and 15 illus. (col.). Paris, Hazan, 1961.
[Geneva, Musée de l'Athénée]	*Joan Miró. Catalogue de l'exposition de l'œuvre graphique et des céramiques au Musée de l'Athénée à Genève*. Introduction by Michel Leiris. 54 pp. 78 illus. Geneva, June 1961.
Dupin, Jacques	*Miró*. 596 pp. incl. illus. (col.). London, Thames & Hudson, 1962. The most complete monograph. Includes chronology, classified catalogue, extensive bibliography by Bernard Karpel.
Lassaigne, Jacques	*Miró*. 142 pp. incl. illus. (col.). Lausanne, Skira, distributed Zwemmer, London, 1963. Chronology, reprints writings and statements by Miró, bibliography, list of exhibitions.
Pieyre de Mandiargues, André	*Miró, Artigas: Ceramics*. 32 pp. incl. 17 illus. New York, Pierre Matisse Gallery, 1963. Catalogue of an exhibition of ceramics held at the Pierre Matisse Gallery, Nov. 5–30 1963.

List of Lenders

Adler, Mr. and Mrs. Thomas C., 127
Aldrich, Larry, 87
Arp-Hagenbach, Mme M., 38
Baltimore Museum of Art, 156
Basel: Galerie Beyeler, 193
Bartos, Mr. and Mrs. Armand P., 180
Bechteler, H. C., 77
Bern: Kunstmuseum, 108
Block, Mr. and Mrs. Leigh B., 24, 136
Breton, André, 35, 100, 154, 174
Broglie, Princesse J. M. de, 47
Bruguière, P. G., 84, 85
Buffalo: Albright-Knox Art Gallery, 39
Burgauer, Mr. and Mrs. Curt, 102
Chicago: The Art Institute of, 176
Clayeux, L. G., 86, 202
Clifford, Mr. and Mrs. Henry, 31
Colin, Mr. and Mrs. Ralph F., 58, 172, 187
Copley, William N., 34, 96
Dotremont Collection, 67
Douglas, Mr. and Mrs. Kirk, 101
Duchamp, Mrs. Marcel, 30, 171
Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 116
Eaton, Mr. and Mrs. John David, 183
Ede, H. S., 74
Eindhoven: Stedelijk 'van Abbe' Museum, 189
Estorick, Eric E., 163
Fernandez, Sra Miró de, 23
Friedman, Mr. and Mrs. B. H., 112
Friedman, Mr. and Mrs. Roy J., 60
Gaffé, Mme René, 36
Gelman, Mr. and Mrs. Jacques, 72
Giedion-Welcker, C. and S., 91, 164
Gomès, Mme Henriette, 97–99, 145
Gomis, Joaquin, 13, 184
Halff, Robert H., 162
Hamilton, Professor George Heard, 141
Hauke, César de, 42
Hemingway, Mrs. Ernest, 28
Hermanos Collection, 52
Iglesias, Sra Carmen, 6
Iowa: University of Iowa, Iowa City, 166
Janlet, P., 54, 63
Juda, H. P., 161
Kahnweiler, Mr. and Mrs. G., 148
Kreeger, Mr. and Mrs. David Lloyd, 19, 128
Labouchere, Sir George, 14
Laskey, Dr. and Mrs. Norman F., 8
Lefèvre, Collection André, 66, 76
Leiris, Michel, 44
Levy, Raoul, 200
Levy, Dr. and Mrs. Richard W., 165
London: Hanover Gallery, 18
  The Trustees of the Tate Gallery, 188
Lucerne: Galerie Rosengart, 59, 62, 175
Mabille, Marcel, 50
Maeght, Aimé, 1, 5, 9, 15, 20, 57, 144, 185, 194, 198, 199, 208, 210, 213–15, 217–19, 223, 224, 226, 229–31, 234, 235
Maremont, Mr. and Mrs. Arnold H., 93
Matisse, Mrs. Pierre, 173
Matisse, Mr. and Mrs. Pierre, 191
Mesens, E. L. T., 55
Meyer, Mr. and Mrs. Franz, 177
Meyer, Dr. Michel, 122
Miller, Mr. and Mrs. C. Earle, 25
Miró, Sra Juncosa de, 3, 83, 94, 104, 10[illegible], 110, 115, 120, 135, 142, 151, 169, 178, 182, 195, 197, 205, 209
Mitchell, Mr. and Mrs. Jan, 170
New York: The Solomon R. Guggenheim Museum, 70
  Pierre Matisse Gallery, 2, 7, 17, 51, 81, 119, 124, 129–31, 137, 139, 143, 149, 158, 168, 179, 192, 201, 203, 204, 206, 207, 212, 220–22, 225, 227, 228, 232, 233
  The Museum of Modern Art, 29, 37, 79
  Perls Galleries, 106, 109, 121
Noailles, Vicomtesse de, 32, 61
Norton, Lady, 160
Ogden Stewart, Mrs. Donald, 78
Paris: Galerie Bellechasse, 82
  Galerie Le Point Cardinal, 111, 114
Philadelphia: Museum of Art, 64, 65, 90, 125
Picasso, Pablo, 22, 26
Pines, Ned L., 196
Prats, Joan, 10, 21, 113
Private Collections: 4, 27, 33, 40, 41, 43, 45, 46, 48, 49, 53, 56, 68, 69, 73, 75, 80, 88, 89, 92, 103, 107, 118, 123, 126, 133, 134, 138, 140, 155, 167, 181, 186
Read, Sir Herbert, 95
A. R., M. et Mme, 71, 150
Saidenberg, Mr. and Mrs. Daniel, 132
Sert, José Luis, 211
Soby, James Thrall, 147, 153
Tappenbeck, Ernest, 12
Weintraub, Mr. and Mrs. Williams H., 11
Winston, Mr. and Mrs. Donald, 159
Zadok, Mrs. Charles, 190
Zadok, Charles, 16
Zeisler, Richard S., 117, 146, 152
Zürich: Kunsthaus, 157



The Farm, 1921–22, 48¾ × 55¼ (28) © Mary Hemingway, 1964

LIBRARY

The Catalogue

The works are in oil on canvas unless otherwise stated. Measurements are in inches and centimetres, height first. References are given to the classified catalogue in Jacques Dupin's *Miró* (London, 1962).

1 The Peasant 1912(?)–1914
25⅝×19⅝ (65×50)
Signed and dated: 1912
Dupin 1
Aimé Maeght, Paris

In this, the earliest-known painting of Miró, the artist concentrates chiefly on an effort to portray the sitter in a style which although it owes much to Impressionism suggests also the technique of the Fauves.

2 Olive Trees at Montroig 1914
Cardboard, 14⅝×17¾ (37×45)
Signed
Dupin 3
Pierre Matisse Gallery, New York

Paintings of landscape and still-life were Miró's first preoccupations. Though we feel in this picture a search for the all-invading light of the Impressionists there is also a new and personal sense of rhythm.

3 Seascape *c.* 1914
14½×18 (37×45·5)
Signed
Dupin 4
Sra Juncosa de Miró, Palma de Majorca

In this work painted at the age of twenty-one we can feel already vigorous calligraphic rhythms asserting themselves. They appear in the sweeping curve of the bay, the accents made by the waves, the lone tree against the sky and the sail.

4 Clock and Lantern 1915
Cardboard, 20½×25⅜ (52×64·5)
Signed and dated
Dupin 7
Private collection, Switzerland

In spite of the heavy use of colour, the objects in this picture are made to bend to a rhythm which gives unity and vigour throughout.

5 Still-Life with Knife 1915
Board, 23⅜×27 (59·5×68·5)
Signed and dated
Dupin 22
Aimé Maeght, Paris
Plate 1a

Miró was already acutely conscious of recent developments in Paris, as can be seen from the cubist influence in the vases and knife, but there are also indications of the presence of Cézanne in the composition. Miró's sense of rhythm and his close observation enable him to use stylized deformations which accentuate the nature of each object.

6 La Reforma, Barcelona 1916
Paper, 22×16½ (56×42)
Dupin 11
Sra Carmen Iglesias, Barcelona

The strong contrasts of lighting which remind us of Impressionism are used to emphasize the massive forms of buildings in a way that hints at cubist simplifications, but the most personal note is the figure with a dog in the foreground.

7 The Village, Montroig 1916
Cardboard, 22¾×27¾ (57·7×70·5)
Signed and dated
Dupin 19
Pierre Matisse Gallery, New York
Plate 1b

The tightly packed mass of angular buildings is here organized in a style that suggests a cubist still-life. In many paintings of this time we find a close resemblance between the arrangement of trees and houses in landscapes and the objects of smaller scale in a still-life.

8 Landscape, Montroig 1916
14⅛×16½ (36×42)
Signed
Dupin 18
Dr. and Mrs. Norman F. Laskey, Mt. Kisco, New York

The vigorous curves which lead us into the painting and the simplification in form of the tree and the house are an indication of Miró's desire to describe a landscape according to the emotional effect it has on him. In contrast compare No. 7, in which he has made a more objective appreciation of existing appearances.

9 **Nord-Sud** 1917
24⅜ × 27⅝ (62 × 70)
Signed
Dupin 28
Aimé Maeght, Paris
Plate 1c

Appreciating the inventions of the Cubists early in his career, Miró began to introduce words or letters into his paintings so as to make extra-pictorial allusions. *Nord-Sud* was the title of a Parisian review edited by his friend Pierre Reverdy. Miró here arrives at an equilibrium between brilliant colour and isolated objects. The fauve influence had encouraged him to develop his natural talent as a colourist and his vigorous sense of rhythm allowed him to bind the composition together as a unity.

10 **Chapel of San Juan, Horta** 1917
Cardboard, 23¼ × 21 (59 × 53)
Signed
Dupin 29
Joan Prats, Barcelona

In this painting, as in No. 11, Miró's love of his native soil becomes apparent. In both pictures the architecture of the church forms the central feature. In the foreground he emphasizes with rounded forms the fertile nature of the soil from which buildings and trees are born.

11 **The Church, Ciurana** 1917
20½ × 23½ (52 × 59·7)
Dated
Dupin 36
Mr. and Mrs. William H. Weintraub, New York

See note to No. 10.

12 **The Path, Ciurana** 1917
23⅝ × 28¾ (60 × 73)
Signed and dated
Dupin 39
Ernest Tappenbeck, Paris
Plate 2b

Although this painting obviously owes much to the audacious colours of the Fauves, it is one in which Miró has boldly introduced a very personal interpretation. The curves of roads and terraces lead us deep into the picture and unite the incidental signs of vegetation with the comforting breast-like fulness of the hills. Geometric simplifications are humanized by their allusions to the female form.

13 **The Village, Ciurana** 1917
18⅛ × 21⅝ (39 × 49)
Dupin 31
Joaquin Gomis, Barcelona

The liberty with which Miró could already interpret a landscape without using conventional means is well shown in this painting. We are led persuasively into the picture by a flourish of curves which come to rest among the houses. Their doors are open to receive us beneath the shelter of the mountain. The colour is restrained and acid in its flavour yet full of Mediterranean perfume.

14 **Man at a Café Table** c. 1917?
Pencil on paper, 7⅛ × 5⅛ (18 × 13)
Signed
Sir George Labouchere, G.B.E., K.C.M.G., H.M. Ambassador to Spain.

A simplified flow of curves, punctuated by angular accents, is prophetic of Miró's later style.

15 **The Balcony** 1917
15¾ × 13¾ (40 × 35)
Signed and dated
Dupin 45
Aimé Maeght, Paris

This landscape of windows and rooftops is exceptional in its angular composition. It shows a determined suppression of the characteristic arabesques in favour of a geometric cubist discipline. Curves are limited to small rhythmic details such as the ridge of tiles and the spiral that describes the rolled awning. By these Miró inserts an abbreviated language of signs.

16 **Portrait of V. Nubiola** 1917
40¾ × 44½ (103·5 × 113)
Signed
Dupin 48
Charles Zadok, New York
Plate 2c

In 1917 Miró made a series of portraits of his friends, in which we again find a combination of Fauvism, Expressionism and Cubism, but there are elements which make this painting obviously a very personal experience. As Dupin remarks: 'In front of the human figure Miró seems to be seized by terror, overcome by giddiness to which he can only respond by a violent reaction involving his whole being.' This continues to be true throughout Miró's life; a good example is the disquieting appearance that he gave to his self-portrait in 1960 (No. 205). Miró's model is seated in an interior furnished with wine, flowers and fruit. His head is a faithful and vigorous resemblance but his hands betray a tension which seems to be shared both by the artist and his model.

17 Standing Nude 1918

59⅞ × 48 (152 × 122)
Signed and dated
Dupin 55
Pierre Matisse Gallery, New York
Plate 2a

The series of portraits begun in 1917 led up to this remarkable nude, known also as *The Odalisque*. The richness of pattern and colour which flows throughout the picture gives a sense of opulence to the accentuated female form. The luxuriant curves of the body flow on into the excitement of the draperies. Here a nude woman for the first time takes her place majestically in the work of Miró and with diverse extraordinary transformations she will continue to reappear.

18 Vegetable Garden with Donkey 1918

25⅝ × 27¾ (65 × 70·5)
Signed and dated
Dupin 60
Hanover Gallery, London
Plate 3b

After his first exhibition in Barcelona in the spring of 1918, Miró began to paint pictures with great attention to detail. His friend Rafols gave this tendency the title '*detallista*', since it was characterized by minute descriptions of the shapes of plants, birds, stones and cracks in buildings which he had studied with loving attention, as well as the more distant forms of clouds and mountains. Again the composition is held together by sweeping arabesques, an unexpected and brilliant harmony of colour, and clear-cut and complementary contrasts. The contrasts used by Miró are not necessarily indications of light and shade; more often they depend upon the actual substance that they represent. This is derived from an effort towards a new realism, a technique which relies on accuracy and understanding in observation as well as the stylistic methods that he had learnt from Cézanne and the Cubists.

19 Tileworks at Montroig 1918

25⅝ × 32 (65 × 81)
Signed and dated
Dupin 62
Mr. and Mrs. David Lloyd Kreeger,
Washington

This painting presents us with a vivid and accurate account of the clear-cut landscape of Tarragona. In this case it is the line of houses and buildings that divides the patterns of agriculture in the foreground from the hills and the complex vault of clouds, separating the fertile fields from the arid mountains. The focus of the picture lies along the horizon which unites and divides earth and sky.

20 Still-Life with Coffee Grinder 1918

24⅝ × 27¾ (62·5 × 70·5)
Signed and dated
Dupin 57
Aimé Maeght, Paris

Although this painting may appear to be one in which Miró has approached the Cubists most closely, it is still characteristically his own composition, relying partly on an insistence on detail and also on the enveloping arabesque of the tablecloth.

21 Portrait of a little Girl 1919

Paper, 14 × 11 (35·5 × 28)
Signed and dated
Dupin 66
Joan Prats, Barcelona
Plate 4b

This enchanting portrait is an example of Miró's new insistence on detail. The head is painted with an exceptional tenderness and charm which is illuminated by innocent penetrating eyes.

22 Self-Portrait 1919

28¾ × 23⅝ (73 × 60)
Signed and dated
Dupin 67
Pablo Picasso, Cannes
Plate 3a

In the spring after the 1918 armistice Miró made his first visit to Paris, taking with him, among other paintings, this *Self-Portrait*. With eagerness and some bewilderment he made the acquaintance of the city and visited great museums for the first time. Also he became the friend of artists and poets whom he had wanted to meet for some years. Among them was his compatriot Pablo Picasso, who welcomed the young painter with warm encouragement and bought this picture from him. The *Self-Portrait* is a successful development from the series of portraits of his friends and an earlier self-portrait of 1917 which were much more brutal in treatment and related in colour to fauve techniques. Here the fauve violence has passed, the complicated treatment of the background has been eliminated and the form of the head and flowered pattern of the shirt below are painted with great assurance. Flowing curves so dear to Miró are used with an admirable control which links this painting with the later *Self-Portrait* of 1937–38 (No. 153).

23 Montroig, the Village and Church 1919

28¾×24 (73×61)
Signed and dated
Dupin 63
Sra Miró de Fernandez, Palma de Majorca
Plate 5a

This picture is again a challenge to the theories of landscape painting. It was Miró's first canvas after his return from his first visit to Paris, and although it shows a continued insistence on detailed style it is also curiously inventive. The perspective is built upwards, contrary to all expectation, by a progressive sequence of changes of style and an increasing degree of realism. In the foreground the fields and flowers are treated summarily; the terrace above on which a man is at work is more detailed and leads to the precise flowing curves of the trees. All this is crowned by the village itself, which is drawn with the minutest care; windows, masonry and roofs are painted with a loving accuracy and a knowledge of every inch of the neighbourhood, but the recession is still convincing and establishes an intimacy on every level.

24 Vines and Olive Trees, Montroig 1919

28×35¼ (71×89·5)
Signed and dated
Dupin 64
Mr. and Mrs. Leigh B. Block, Chicago
Plate 4c

This disquieting and vivid painting gives us definite signs of future upheavals in the work of Miró. It is a complete revolution in the art of landscape painting. Conventional tricks of perspective give way to successive changes in style, which lead us into the distance. Starting with a stylistic regimentation of the vines in the foreground we pass on to geometrical patterns denoting cultivation strips. From these we progress to a wealth of arabesques which lead us through palms and olive groves to the horizon, along which runs a realistic frieze of mountains against the sky. The picture is held together, in spite of the rich unexpected inventions in colour and sharp contrasts in tone, by its rhythmic patterns and an overall unity in the lighting.

25 Still-Life with Toy Horse *1920*

32½×29½ (82·5×75)
Signed and dated
Dupin 70
Mr. and Mrs. C. Earle Miller, Downingtown, Pennsylvania
Plate 5c

The summer of 1920 was as usual spent at the farm at Montroig. Miró was in search of new ways of representing the well-known objects that surrounded him and he has introduced into this medley a reflection in the mirror of the vineyards and mountains outside. Although we can find superficial references to the discipline of Cubism, there is also, as Dupin points out, a relationship with the exuberance of disorder of *art nouveau* which had thrived in Barcelona since the beginning of the century and of which the outstanding exponent was the architect Gaudí, whose genius was always greatly admired by Miró.

26 Portrait of a Spanish Dancer 1921

26×22 (66×56)
Signed and dated
Dupin 73
Pablo Picasso, Cannes
Plate 4a

From this time onwards Miró made a habit of spending several months in the year in Paris. The model for this painting, which is still a jealously guarded possession of his great friend Picasso, was a coloured illustration. Miró has eliminated all sentiment and portrayed only the supple, sensuous curves and the traditional attributes of his subject.

27 Standing Nude 1921

51⅛×35⅛ (130×89)
Signed and dated
Dupin 75
Private collection, London

The exuberant stylized realism of the nude of 1918 (No. 17) has here been abandoned in favour of severe simplifications. This painting forms a link with previous drawings and paintings of nudes, but we find also elements of stylization and symbolism which are pregnant with new inventions.

28 The Farm **1921–22**
48¼ × 55¼ (132 × 147)
Signed and dated
Dupin 76
Mrs. Ernest Hemingway, New York
Colour plate facing p. 16

In 1921 Miró began the great painting which can be considered as a résumé of the whole of his formative period. This early masterpiece was begun at Montroig and continued in Barcelona, and finally it was finished the following year in Paris, in the rue Blomet, where Miró arrived bringing with him not only the canvas but also samples of grasses from his farm. The scene gives a detailed account of the family property at Montroig with which he was so familiar. The accuracy with which farmyard activities, animals, birds, insects, snails, lizards, as well as the vegetation and the cracked plaster on the walls of the outhouse are described, speaks of a passionate interest in every detail of country life. To have amassed so much information into one picture without overcrowding is in itself a remarkable feat, one which can only be achieved by a masterly sense of design and an overall understanding of the way in which rhythms, harmonies and cross-references can be made to unite a heterogeneous assembly. There is a ruthless elimination of all that is not essential and the establishment of poetic interrelationships or 'rhymes' between significant forms. The sun which appears in a clear blue sky inflicts no cast shadows but its shape is linked and its immaculate brilliance contrasted with the blackness of the round hole in the ground from which grows a great eucalyptus tree. Its circle again finds an echo in the round water-trough on which the cock is standing. These wilful repetitions of forms and rhythms create the fundamental unity of the composition. Many of the signs, objects and animals we find here become the prototypes of symbols that recur throughout Miró's work. For instance, the ladder with birds perching on it, related here to a bench of similar form near the centre of the picture, later develops into one of Miró's persistent signs, the ladder of escape, which we shall find uniting the tangible with the intangible and becoming a key symbol in many paintings. The significance of this picture was appreciated immediately by Miró's intimate friends in Paris, but this did not help to relieve the severe poverty in which he was living. After persistent efforts on the part of Jacques Viot, his dealer, the money was finally raised by the American poet Evan Shipman to buy it for his friend Ernest Hemingway, who afterwards declared that he would exchange it for no other picture in the world.

29 The Ear of Corn **1922–23**
14⅞ × 18⅛ (37·7 × 46)
Signed and dated
Dupin 81
The Museum of Modern Art, New York
Plate 5b

During the summer of 1922 Miró painted several pictures in which he tried to portray the reality of small familiar objects, using the extraordinary precision of style of which he is capable. This painting is the last of that series. It is a masterpiece in clarity and the factual description of objects.

30 The Farmer's Wife **1922–23**
31⅞ × 25½ (81 × 65)
Signed and dated
Dupin 77
Mrs. Marcel Duchamp, New York
Plate 6a

After a series of realist still-life paintings comes this picture which combines both realism and a high degree of fantasy. Again Miró takes as his subject a familiar scene, but this time he clearly wished to describe more than outer appearances. The extraordinary disproportion in physique of the farmer's wife, the amiable but monstrous appearance of the cat, and other abnormalities, are a sign of growing dissatisfaction with the representation of things as they normally appear. To quote Dupin: 'It may seem strange that the expression of the fantastic should break into the work of Miró through the feet of the farmer's wife, but for Miró . . . "the energy that transfigures reality rises from the earth through the feet".'

31 The Ploughed Field **1923–24**
26 × 37 (66 × 94)
Signed and dated
Dupin 82
Mr. and Mrs. Henry Clifford, Radnor, Pennsylvania
Plate 6b

This painting marks a new stage in the development of Miró. Here the search for precise representations of reality gives way to a transposition into the world of the imagination. It is the beginning of the fantastic creations of Miró. Already sympathetic to the revolt of the Dadaists, he found encouragement when he reached Paris from his new friends André Breton and André Masson, who were moving towards Surrealism. Dupin claims that 'with *The Ploughed Field* the invisible union between the imagination and reality, which was to remain the guiding principle of his entire work, began to make itself manifest'. Of this strange phantasmagoria in which trees grow ears and eyes and the beasts of the field take on new and disproportionate shapes, Miró himself wrote: 'I manage to escape into the absolute of nature and my landscapes have nothing to do with external reality. They are nevertheless more essentially Montroig than if they had been painted from nature.'

32 Interior with Newspaper 1924
36¼ × 28¾ (92 × 73)
Dupin 85
Vicomtesse de Noailles, Paris

As often happens there is some overlapping of periods in Miró's work. This painting, though showing more inventive freedom, can be grouped in general with those of the previous year.

33 Maternity 1924
36¼ × 28¾ (92 × 73)
Signed and dated
Dupin 100
Private collection, London
Plate 7b

This painting shows further exploration into the invention of sign language. The simplification of the female form is drastic, and yet the implications are no less profound; the breasts for instance, spread wide apart and attended by male and female offspring, can be associated with day and night, while the diagonal slant of the line between head and body of the mother suggests the perpetual swing of a pendulum. The whole composition bathes in an ethereal space.

34 Portrait of Madame B 1924
Oil and charcoal, 51⅛ × 37¾ (130 × 96)
Signed and dated
Dupin 91
William N. Copley, New York

Miró at this time becomes increasingly inclined to leave the background of his pictures as a space open to the imagination, on which images are inscribed. This painting is one of several painted on a yellow ground. The arabesques describe lightheartedly the symbols of femininity.

35 The Trap 1924
36⅝ × 29½ (93 × 75)
Dupin 95
André Breton, Paris

This image of cosmic fertility was acquired by André Breton soon after it was painted. It became significant to him as the beginning of Surrealism which was launched that year as an active movement by his *Manifeste du Surréalisme*.

36 Portrait of Madame K 1924
Oil and charcoal, 45¼ × 35 (115 × 89)
Signed
Dupin 86
Mme René Gaffé, Cagnes-sur-Mer
Plate 7a

With almost childish simplicity and yet with poetic insight and hieratic assurance, Miró has here assembled the attributes of woman, avoiding any unnecessary exuberance of colour in order to give full importance to his graphic symbolism. This painting is, as Dupin writes, 'a truly metaphysical and poetic description of woman'.

37 The Family 1924
Chalk on sandpaper, 29½ × 41 (75 × 104)
Signed and dated
The Museum of Modern Art, New York. Gift of Mr. and Mrs. Jan Mitchell

This important drawing is closely related to the *Portrait of Madame K* (No. 36), but here the composition is complicated by the three figures, father, mother and child, with their attributes. In addition an eye watches them mysteriously through a window. As often happens, pictures such as this in which colour is reduced to a minimum, mark a transition from one period to the next in Miró's work and herald a new outburst of colour which arrives with fresh significance.

38 'Le Gentleman' 1924
20½ × 18⅛ (52 × 46)
Signed and dated
Dupin 99
Mme M. Arp-Hagenbach, Basel

A small painting full of wit rather than caricature, it is a splendid example of Miró's lightness of touch. The arabesque of the moustache and the word 'yes', together with the figure XII, the hour at which he rises, make this proud cockatoo into a gentleman.

39 **Harlequin's Carnival** 1924–25
26×36⅝ (66×93)
Signed and dated
Dupin 101
The Albright-Knox Art Gallery, Buffalo
Plate 8a

This well-known painting is the most complex of a series of four pictures painted in Paris in the winter of 1924–25. (See also Nos. 40, 41 and 42.) In these paintings Miró has returned to a great diversity and richness of colour which enhances his fantastic inventions. *Harlequin's Carnival* has been said to be the culmination of Miró's first poetic period of painting. As in *The Farm* (No. 28) the detail compels close attention. But the capricious fantasy belongs to the realm of childhood rather than familiar reality. A ladder on the left-hand side raises us into a world of sprites, mermaids or angels, and the window to the right gives us an outlet to the sky from the enclosed turmoil of the masquerade. Between the two a riotous assembly of chimerical creatures play together, dance and make music. Miró had described this scene with the greatest freedom; his creatures, often strangely disproportionate in scale, fit together miraculously in a well-balanced flow of fantastic movement. Their limbs are entwined, their meandering bodies decorated with clearly defined but mysterious attributes. It is an extravagant ballet danced with absolute precision and incalculable meaning. Among the extra-pictorial references developed by Miró with persistence is the notation of music that comes from a minute guitar, and the ear attached to the ladder that listens from a distance.

40 **Dialogue of the Insects** 1924–25
25⅝×36¼ (65×92)
Signed and dated
Dupin 102
Private collection, Paris
Plate 8b

Again Miró uses to advantage hallucinating changes in scale. Dupin writes of this picture: 'It is the illustration in his new poetic language of his tenderness for the world of minute creatures, to whom he gives their revenge in enlarging them to extraordinary proportions.' In the tender atmospheric depths of dialogue between the artist and nature the signs he invents attain an intrinsic reality.

41 **Landscape** 1924–25
18½×17¾ (47×45)
Dupin 103
Private collection, Paris

As in the *Dialogue of the Insects*, Miró builds a [illegible] mysterious dream landscape; from the groun[illegible] significant creatures of his invention rise u[illegible] against an empty sky.

42 **Head of a Catalan Peasant** 1924–25
19¼×18⅛ (49×46)
Signed and dated
Dupin 104
César de Hauke, Paris
Plate 9c

This is the first of four pictures on this theme. Here the human element is represented purely by symbols, eyes, moustache, beard, pipe, and Phrygian cap. The face itself is lost in the savage, electric blue of the sky. More concrete in their presence are his attributes and the creatures that belong to his atmosphere.

43 **Head of a Catalan Peasant** 1925
35⅞×28¾ (91×73)
Dupin 110
Private collection, London

This later version of the theme seen in No. 42 is greatly simplified. As before, the face itself is invisible. Its presence depends only on the geometric structure in which the eyes seem to revolve like the moon illuminated by a distant sun. The accompaniment of strange objects and creatures has vanished; only a small group of clouds remains. Their absence finds compensation in the atmospheric depths of the background.

44 **Bather** 1925
28¾×36¼ (73×92)
Dupin 105
Michel Leiris, Paris

Miró found that the importance attached to dreams and the subconscious by the Surrealists coincided with his own conviction of their value in the spontaneous creation of a work of art. Abandoning all his efforts to describe external reality he now plunged into the reality or surreality of dreams. The backgrounds of paintings such as this became significant of the endless space on the surface of which the imagination moves.

45 The Siesta 1925
38¼×57½ (97×146)
Signed and dated
Dupin 119
Private collection, Paris
Plate 11a

This painting is exceptional in that it began with a more definite indication of two figures basking beside the sea, while the form above the horizon to the right is finally all that remains of a distant range of mountains. Removing all direct references to this original idea, Miró transformed his picture into a deep blue space in which the forms of our dreams can take shape, aided by a few definite forms which are held together by invisible tensions.

46 Painting 1924
57×44½ (145×113)
Signed and dated
Private collection, Paris
Plate 9a

Evocative shapes of strange dream-like significance here emerge from the background or float in front of it, contributing to its depth. The isolated shapes in bright colours are related mysteriously to each other so as to form a significant fertile being.

47 The Window 1924
28¾×36¼ (73×92)
Signed and dated
Princesse J. M. de Broglie, Paris

Here there is a continuous and complementary movement between the signs—dotted circles, small boat-like shapes and large round form—and the deep atmospheric background which we can enjoy without demanding rational interpretations of the signs.

48 'Ceci est le couleur de mes rêves' 1925
Approx. 32×39⅜ (81×100)
Dupin 125
Private collection, New York

This beautifully inscribed statement is disarming in its simplicity. The picture strictly speaking is neither a painting nor a poem, and yet it combines these two different modes of expression in such a way that we are doubly convinced of its ultimate truth. A painting with equally potent extra-pictorial allusions is *Le Signe de la Mort* (No. 76).

49 Head of a Man Smoking 1925
25¼×19¼ (64×49)
Signed and dated
Dupin 124
Private collection, London
Plate 9b

The pipe and the dream are inevitably and intimately associated, but in Miró's vision the moustachioed man with a monocle remains a ghost. Yet his heart still throbs and an immense golden flame issues from him.

50 The Statue 1925
31½×25⅝ (80×65)
Signed and dated
Dupin 123
Marcel Mabille, Brussels
Plate 10a

Again in this picture we find Miró's obsessional attention to the foot, in this case attached to a being of embryonic stature. It is one of the most significant examples of Miró's humour. The Museum of Modern Art, New York, possesses a drawing dated 1926, in which the rest of the human anatomy is indicated by a small head with eye and moustache, hands of unequal size and a second leg. The simple solution in this picture is, however, surprisingly more complete.

51 'Etoiles en des sexes d'escargot' 1925
51⅛×38⅛ (130×97)
Signed and dated
Dupin 108
Pierre Matisse Gallery, New York

In the flood of intellectual theory which arose from the early researches of the Surrealists, Miró never lost sight of his natural friends whose habits he knew, even humble creatures like snails. He watched their straining eyes reaching to the stars, and studied the mysteries of their primeval habits. He composed this canvas with a combination of languages, human and eternal.

52 'Le corps de ma brune. . . .' 1925
51⅛×37¾ (130×96)
Signed and dated
Dupin 126
Hermanos Collection, New York
Plate 10b

For some time Miró had been freely using his powerful calligraphy to add words and letters to his paintings, so that they became visual poems in every sense. Here he combines a plastic vision of female attributes with a passionate enigmatic message.

53 Painting **1925**
39×31⅞ (99×81)
Signed and dated
Dupin 144
Private collection, Switzerland

54 Painting **1925**
51⅛×38⅛ (130×97)
Signed and dated
Dupin 131
P. Janlet, Brussels

Pictures which might otherwise be termed abstract contain definite references to the senses of sight and touch, with a clarity that unites them to the world of exterior reality.

55 Painting—known as The White Glove **1925**
Tempera, 45⅝×35 (116×89)
Dupin 134
E. L. T. Mesens, London

Miró frequently uses the symbol of a hand as an authentication of the reality of dreams, just as our ancestors left their imprint on the wall of a cave, as a sign of ownership and return.

56 Painting **1925**
57½×44⅞ (146×114)
Signed and dated
Dupin 147
Private collection, Paris
Plate 11c

This painting, which belongs equally to the dream sequence of Miró's work, owes its appeal to the masterly calligraphic design drawn into a tender vaporous background. It is both highly evocative and hermetic.

57 Painting **1925**
24⅜×35⅞ (62×91)
Signed and dated
Dupin 149
Aimé Maeght, Paris

During this period Miró was continually in search of a plastic expression of the great vault of dreams. In this painting he has used one minute incident to create the sensation of empty space. The only visible condensation of matter is a small white sphere near the top left-hand corner bathing alone in this ocean of blue. This small painting is a forgotten forerunner of many post-war attempts to arrive at an environment of emptiness on a much larger scale. Miró has here established with great economy an emptiness flooded with a metaphysical presence; the mystic's understanding of the void.

58 Painting **1925**
45×34½ (114×87·5)
Signed and dated
Dupin 151
Mr. and Mrs. Ralph F. Colin, New York

Again the oneiric void of this painting is inhabited by references to human sensations; a hand traces a long trajectory through space, an eye watches a shower of meteors.

59 Circus Horse **1925**
45×57⅝ (114×146·3)
Signed and dated
Dupin 204
Galerie Rosengart, Lucerne
Plate 14b

There are some dozen versions of this theme known as the circus horse, painted in 1925 and 1927. Although Miró is neither particularly a lover of horses nor of the circus he has found in the movement of the horse round the ring a relationship in which it is sometimes the shape of the animal (see Nos. 67 and 68) that is emphasized, sometimes the circle of the ring with the spiral motion of the horse (this picture and No. 60), and sometimes the arabesque described by the whip. In all of them the subject itself is unimportant; more interesting is the recurrent obsession we find in Miró's work with the movement of the spiral and the tension between an often invisible source of energy and the movement caused by it.

60 Circus Horse **1925**
28¾×35⅞ (73×91)
Dupin 203
Mr. and Mrs. Roy J. Friedman, Chicago

In this version the tracks of the horse within the circus ring give the main rhythm, but a separate nucleus in the top left-hand corner—a spectator closely related to the main event—gives an additional perspective to the composition.

61 Hand catching a Bird 1926
36¼ × 28¾ (92 × 73)
Signed and dated
Dupin 174
Vicomtesse de Noailles, Paris
Plate 11b

With this extraordinary arabesque which unites the white design of a hand with its blue background, Miró describes with vivid simplicity the phenomenon of physical contact with the intangible.

62 'Amour' 1926
44⅞ × 57½ (114 × 146)
Signed and dated
Dupin 166
Galerie Rosengart, Lucerne
Plate 13a

The letters of the word '*Amour*' are used here with subtle visual implications. They become more than a poetic inscription (see No. 52). The letter 'A' drawn with small black stars, frames a spot from which the other letters emanate. From this ejaculation of the word rises a succession of forms symbolic of procreation. The face of the mountainous form, which envelops the life-giving process, is divided by a cross crowned with a few flowing strands. These features are reminiscent of the schematic shape of the *Head of a Catalan Peasant* (No. 43).

63 Landscape—known as The Grasshopper 1926
44⅞ × 57½ (114 × 146)
Signed and dated
Dupin 176
P. Janlet, Brussels
Plate 12c

As in No. 62 Miró has here used letters and the date as integral parts of the pictorial composition. The theme in this case is his own signature. His initial 'J' appears small and isolated on the foreshore of the landscape which rises into two volcanic shapes above the horizon. The next letter 'O' is elevated into a sphere which floats in the sky like a sun, issuing three flame-like shapes from its body and with the ladder of escape inscribed across its heart. 'A' and a diminutive 'n' descend again into the earth and are followed by a monumental 'M' which stretches from the base of the volcanoes to a firm foundation in foreground. 'I' stands erect headed with a round dot which gives it a human likeness, while 'ro', the final letters, nestle in the corner. Two other features, a mast flying the flags of a ship that is beyond the horizon and a strange chimera floating across the sky, add the appearance of outside influences. The masterly way in which this fantasy becomes a well-ordered reality for our visual delight is a convincing sign of Miró's genius.

64 Dog barking at the Moon 1926
28¾ × 36¼ (73 × 92)
Signed and dated
Dupin 177
Philadelphia Museum of Art, A. E. Gallatin Collection
Plate 12b

In this painting Miró has established a connection between two elements—earth and sky—by his often repeated symbol, the ladder. The dividing line of the horizon is also an important sign frequently emphasized by him because it signifies a fundamental and ubiquitous duality. In this case it is stated with effective simplicity. This painting is also a splendid example of the use of brilliant colour in details which concentrate our attention on the essential points and become increasingly intense owing to the smallness of their scale.

65 Nude 1926
36¼ × 28¾ (92 × 73)
Signed and dated
Dupin 178
Philadelphia Museum of Art, The Louise and Walter Arensberg Collection
Plate 12a

Here instead of an atmospheric rhythmic background the ground is uniformly deep blue but the picture has none the less the quality of dreams emphasizing the point that these are not paintings of dreams but dream paintings. The gaiety with which the female form is invented makes this a rare and rightly celebrated work. The transformation of the body into a fish, the breasts into the shapes of brightly coloured fruit, the sex into a green leaf, the head into an ovoid form with its staring red eye, and the hair into a flag-like shape blowing in the wind, give the nude a humour which is unusually lighthearted and yet deeply significant.

66 The King's Jester 1926
44⅞ × 57½ (114 × 146)
Collection André Lefèvre, Paris

67 **Circus Horse** 1927
76¾ × 110¼ (195 × 280)
Signed and dated
Dupin 206
Collection Dotremont, Uccle-Brussels
Plate 14a

This important painting of the circus-horse series, admirable in the simplicity of its design, insists more definitely on the presence of the horse (see No. 59). The spiral movement of the arena is absent but a tension is established between the compulsion of the whip and the obedient prancing of the horse.

68 **Circus Horse** 1927
9½ × 13 (24 × 33)
Signed and dated
Dupin 205
Private collection, London

A miniature painting in which, as in No. 67, the horse plays the major role (see note to No. 59). The spiral movement of the circus ring is maintained by a diminishing perspective of circular dots. The horse has the character of a toy and also that of primitive drawings on the walls of caves and, unknown to the artist, of the prancing horses on Celtic coins.

69 **Circus Horse** 1927
39⅜ × 31⅞ (100 × 81)
Dupin 211
Private collection, Paris

This painting, towards the end of the 'circus horse' series, is an abstraction in which the movement of the horse is reduced and combined with the controlling action of the whip. Both are expressed in a sensitive and vigorous arabesque.

70 **Landscape—known as The Hare** 1927
51¼ × 76¾ (130 × 195)
Signed and dated
Dupin 184
The Solomon R. Guggenheim Museum, New York

Again (see No. 64) this painting is based on a division between earth and sky. This delightful active animal, well established in its native soil, is connected with the outer world by a spiral, which rises and unites the earth with the sky. There is a union between the elements which is admirably described in a simple and spontaneous language.

71 **Painting, blue ground** 1927
45⅝ × 35½ (116 × 90)
M. and Mme A.R., Paris

72 **Animated Landscape** 1927
51¼ × 76¾ (130 × 195)
Signed and dated
Dupin 182
Mr. and Mrs. Jacques Gelman, Mexico City
Plate 13b

In this admirable composition Miró uses the full power of his subconscious imagery with new inventions and contrasts in texture. There is a play between angular and curved shapes which gives a personal life to each creature. The chimerical beings fill the sky while across the earth flows a mysterious path of light.

73 **'Musique, Seine, Michel, Bataille et moi'** 1927
31¼ × 39½ (79·5 × 100·5)
Dupin 192
Private collection, Switzerland

The connection between reality and the spontaneous life of dreams is so close for Miró that he is able to unite them with ease in a painting such as this which was the result of his return along the banks of the Seine from a concert he had enjoyed with his friends, Michel Leiris and Georges Bataille. It is an eloquent image of aural and visual emotions in which trees take the shape of spiral waves of music, an early experiment in the translation of music into plastic signs which in later years has become an extraordinary feature of Miró's language.

74 **'Tic Tic'** 1927
9⅝ × 13 (24·5 × 33)
Signed and dated
Dupin 222
H. S. Ede, Cambridge

75 **'48'.** 1927
57½ × 44⅞ (146 × 114)
Signed and dated
Dupin 216
Private collection, Paris

This majestic appearance of numerals on a ground which lacks all trace of representation is bewildering. There is no doubt about the authority with which the numerals appear nor of their gracious and compelling presence. The splendid calligraphy with which they are written would not in itself be sufficient magic were it not for the presence above of a light spreading its rays and giving them the stature of giants against the sun.

76 **'Le Signe de la Mort'** 1927
28¾×36¼ (73×92)
Dupin 215
Collection André Lefèvre, Paris
Plate 15b

The verbal and visual imagery of this painting is dramatic in its extraordinary simplicity. Colour, form and words are admirably combined to produce an emotional effect (compare No. 48).

77 **Painting on a white ground** 1927
25⅝×31⅞ (65×81)
Signed and dated
Dupin 231
H. C. Bechteler, Zürich
Plate 15a

The spontaneous production of ideas needs also a measure of control if it is to develop beyond a brief dazzling achievement. In a series of paintings on a white ground Miró imposed on himself a new discipline. Abandoning the depth and mystery that the accidental irregularities of a thinly painted ground afforded he painted forms with line and coloured masses which are in some ways a continuation of the circus horse pictures. With these simple means the stark white surface of the prepared canvas becomes a luminous atmosphere peopled by Miró's signs.

78 **Painting on a white ground—known as The Sun** 1927
14⅝×17¾ (37×45)
Signed and dated
Dupin 230
Mrs. Donald Ogden Stewart, London

This painting is related to the circus horse series (see Nos. 62 and 77) but the movement of the circus ring has become that wheel of fire, the sun.

79 **Dutch Interior I** 1928
36¼×28¾ (92×73)
Signed and dated
Dupin 234
The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund
Plate 16a

During a visit to Holland in spring 1928, Miró became greatly intrigued by the detailed realism of seventeenth-century Dutch painting and returned to Paris with postcard reproductions. From these he painted four pictures all of which are taken from genre paintings and interpreted. This painting has as its source *The Lute Player* of H. M. Sorgh. In the transpositions he has made Miró has taken every liberty he desired with the subject matter and the composition until the vigour of his own style and his humour have left very little of the original visible. The same process has been used also by Picasso. Both painters are acutely interested in the work of other painters and they enjoy the stimulus that this kind of commentary can afford. In this painting the guitarist seated at a table sings to his own accompaniment while a medley of companions, dog, cat, frog, bat, birds and fishes, join in a dance in which every object, even the table, seems to take part. Each is treated with a precision which adds to its fantastic nature. The brilliant colours and the quality of each detailed object interwoven among curves and spirals would become chaotic were it not for the masterly rhythm of Miró's design which holds everything in its place; tense and yet suggestive of a vertiginous dance.

80 **The Potato** 1928
39⅝×32⅛ (100·5×81·5)
Dupin 237
Private collection, New York
Plate 17b

This painting belongs to the series of Dutch Interiors (see No. 79). Its origin was a seventeenth-century painting of a woman. Again the transformation is complete. The central figure is surrounded by the intense activity of small lively forms in brilliant colour and precise detail, but their fantastic diversity is held in control by Miró's supreme sense of rhythm and his ability to vary the scale of objects to fit his design and his conception. For example, the smallness of the hand on the left is balanced by the enormous flourish made by the hand on the right which has graven on its palm the pattern 'M' which is common to most people and which happens for Miró to be his own initial. The degree of liberty which Miró has achieved in this painting gives it the power of a convincing poetic revelation. '*The Potato* presents us in the form of a woman', says Dupin, 'with an image of the earth itself, the earth-mother: to whom Miró always offers his devotion.'

81 **Queen Louise of Prussia** 1929
31⅞×39⅜ (81×100)
Dupin 241
Pierre Matisse Gallery, New York
Plate 17a

Following the Dutch Interiors Miró made four imaginary portraits also inspired by existing pictures, which range from Raphael's *Fornarina* and a portrait by Constable, to catalogue illustrations. This picture has two sources. The first is a portrait of a lady whereas the second is an advertisement for a diesel motor. A series of sketches reproduced by Dupin gives us some insight into the rigorous process of transformation and selection to which the subject has been put. On a drawing, last but one in the series and nearly final in the arrangement of the figure against receding planes, the artist has written for himself this reminder: 'très concentré—l'esprit pur—pas de peinture! mais très riche comme couleur, matière précieuse, très bien peint.' This note illustrates an internal debate as to which shall be stressed, severity and wilful restraint (pas de peinture!) or the rich elaborations that we find in the *Dutch Interior* (No. 79). In this case a spacious simplicity and emptiness in the background that gives great importance to the nervous curves of the figure has been chosen.

82 **Collage—known as Portrait of Georges Auric** 1929
Black chalk, tar-paper and pasted paper on cardboard, 41⅜×30⅜ (105×77)
Charles Zalber, Galerie Bellechasse, Paris

As we see from the brief note quoted above (see No. 81) a conflict was arising in Miró between the lyrical abandon of spontaneous 'dream' painting and a desire to take command more firmly of the reality of life. To do this it was necessary to check the overwhelming flow of images and inventions that his imagination could supply, and to rely instead on supple geometric simplifications aided by a direct use of commonplace materials and objects. By 1929 the crisis had become acute. 'Assassinate painting!' became Miró's *cri de coeur* in a supreme effort to arrive at new depths of understanding and clarify his exploration of the true sources of inspiration. Suspicious of his palette, brushes and canvas, he began to make collages and constructions with the simplest materials. He summoned to his aid sand-paper, wire, scraps of cloth and nails, and with the addition of a few bold lines, pictures such as this, having intrinsic objectivity in themselves, were born.

83 **Collage** **Summer, 1929**
Black chalk and pasted tar-paper on paper, 39¾×26 (101×66)
Dupin 252
Sra Juncosa de Miró, Palma de Majorca

Although Miró arrives at a simplicity of form that approaches complete abstraction in a work such as this, there is still an anthropomorphic conception in it which confirms his violent outburst against the abstractionists in a conversation recorded by Georges Duthuit: 'They send me invitations to take rooms in their empty house, as if the signs I transcribe on a canvas, at the moment when they correspond to a concrete representation in my mind, were not profoundly real, and did not belong essentially to the world of reality!'

84 **Collage** **Summer, 1929**
Black chalk and pasted paper on paper, 42⅛×28 (107×71)
Dupin 258
P. G. Bruguière, Paris
Plate 16b

In this admirable collage Miró has allowed himself greater liberty (see No. 83) by drawing additional forms which develop the significance of cut-out geometric shapes.

85 **Collage** **Summer, 1929**
Black chalk and pasted paper on paper, 28⅜×41 (72×104)
Dupin 259
P. G. Bruguière, Paris

With a masterly understanding of the use of the simplest means and with great economy Miró has created here a convincing sense of movement in space.

86 **Painting** **1930**
14⅛×10⅝ (36×27)
Dupin 268
L. G. Clayeux, Paris

During this year Miró made very few paintings. There are four very large canvases in which he struggled with the formation of a new style and a few small canvases of which this and No. 87 are good examples. In these he was concerned with the placing of simple isolated forms in relation to each other and to the rectangular shape of the canvas.

87 **Painting** **1930**
14⅛×10⅞ (36×27·5)
Signed
Dupin 266
Larry Aldrich, New York
Plate 18a

See note to No. 86.

88 **Two Dancers** May 1931
Oil, gouache and pencil, 36¼×28¾ (92×73)
Signed and dated
Dupin 276
Private collection, Paris
Plate 18c

The next series of paintings in which Miró found his way to new inventions after the crisis of 1929 is marked by its rich variety, and in some there are obvious signs of uncompleted experiments. In this picture, painted with a mixture of techniques, we find geometric forms worked into the recessions of an atmospheric background. A union is established between them which is more complex and yet more definite than occurs in the 'dream' paintings of the twenties.

89 **Woman in front of the Twilight** 1931
7½×9½ (19×24)
Signed and dated
Dupin 274
Private collection, London

A small canvas which shows by the mixing of techniques and means of representation the experimental nature of this period.

90 **Man, Woman and Child** 1931
35⅜×45¼ (90×115)
Signed and dated
Dupin 281
Philadelphia Museum of Art, The Louise and Walter Arensberg Collection
Plate 19b

In this painting we find a greater degree of assurance than in those immediately preceding it. A union has been conceived between the rigidity of the figures and the freedom of treatment in the background which is due chiefly to the richness of the paint itself. This has been described as 'a fluid animated with currents and vibrations'. 'This painting', writes Dupin, 'shows clearly the resistance that the painter is using to oppose his spontaneity in drawing and his natural talent for arabesques. He is searching, still clumsily, for a new articulation of forms.'

91 **Head of a Man II** April 1931
23⅝×25⅝ (60×65)
Signed and dated
Dupin 270
C. and S. Giedion-Welcker, Zürich
Plate 18b

In several pictures Miró develops this theme. The head itself has almost disappeared in his desire to create a closed form—a form that exists in space.

92 **Woman in front of a Window** 1931
Oil on paper, 15⅜×12⅝ (39×32)
Private collection, Paris

There is a return in this small painting to a use of more detailed forms skilfully woven into the surrounding space in spite of strong contrasts in colour. This painting also illustrates a device invented by Miró and used to great effect in many paintings, which allows forms to move across each other without being in part hidden. The neck in the picture is red as it rises from the yellow body but every time it passes in front of or even touches another form it abruptly changes colour. The change caused by the mixing of two different substances is instantaneous, simple and dramatic. It implies at the same time transparency and solidity. It is a device that simplifies and strengthens the composition.

93 **Human Head** May 1931
31⅞×25⅝ (81×65)
Signed and dated
Dupin 284
Mr. and Mrs. Arnold H. Maremont, Winnetka, Illinois
Plate 19a

This painting of medium size attains monumental proportions. Using collage techniques Miró has attached objects in relief to the canvas and combined them with the flatness of it. These variations in surface and texture and the brilliance of colour in no way detract from the unity of the large simple shapes that build up together into a noble presence. There is no longer any feeling of a tentative experiment. 'From this human head, strange and impersonal as it is,' comments Dupin, 'there emanates an impression of a powerful internal life.'

94 **Seated Woman** July 1931
Oil, water-colour and chalk on Ingres paper, 24¾×18⅛ (63×46)
Dupin 304
Sra Juncosa de Miró, Palma de Majorca

At Montroig Miró made a fascinating series of brilliantly coloured oil paintings on Ingres paper. The background is composed of rapidly painted areas of colour which shine through the shapes drawn boldly over them. He has here invented a style in which spontaneity and a rigorous attention to the plastic qualities of his picture could be combined, and found a solution for the contradiction between transparency and the presence of a solid form.

95 Painting 1931
Oil, water-colour and chalk on paper, 24⅜ × 18 (62 × 45·7)
Inscribed, signed and dated 1934
Sir Herbert Read, D.S.O., M.C., LITT.D., London.

See note to No. 94.

96 Object 1931
Painted wood with feather and metals, 44⅞ × 28¾ (114 × 73)
William N. Copley, New York

Miró's dissatisfaction with his former achievements and his determination to 'assassinate painting' by establishing new relationships with reality, led him to construct a large number of objects with little concern for their permanence. The emotional value of objects assembled in unexpected juxtaposition had been for some time a preoccupation of the Surrealists in their collages, but Miró once more showed his originality by using a combination of common objects and the fantastic forms of his invention painted among them. There is little in common between these and Duchamp's 'readymades', or Max Ernst's collages which preceded them, except for their common motive—a revision of the current attitude towards art and reality. They have however in their plastic qualities a closer relationship to the cubist sculptures of Picasso, although Miró has deliberately avoided the stylistic limitations of early Cubism in favour of a greater freedom of form. It was the gaiety and artful childishness of these objects that seduced Massine and persuaded him to engage Miró to design the costumes and décor for his ballet *Jeux d'Enfants* in 1931.

97 Object 1931
Painted wood with metal, 8¾ × 11¾ (22·3 × 30)
Signed and dated on the back
Dupin 288
Mme Henriette Gomès, Paris

With childlike gaiety and a bold disregard of all conventions Miró selects objects which he can marry with this painted swan-like creature. (See note to No. 96.)

98 Object 1931
Oil on wood fixed to wire mesh, 14¼ × 10¼ (36 × 26)
Signed and dated on the back
Dupin 289
Mme Henriette Gomès, Paris

Another example of Miró's unexpected combinations of textures with his own painting. (See note to No. 96.)

99 Object-painting—Two Women 1931
Oil on wood with sand-paper and nails, 6⅛ × 3½ (15·5 × 9)
Signed and dated
Dupin 286
Mme Henriette Gomès, Paris

100 Object—Man and Woman March 1931
Painted wood and metal, 13⅜ × 7⅛ (34 × 18)
Dupin 293
André Breton, Paris
Plate 20a

The convincing power with which the two small figures are painted enables them to challenge the reality of the heavy chain and the other 'real' things that surround them.

101 A Woman 1932
Wood panel, 18½ × 14⅝ (47 × 37)
Signed
Dupin 320
Mr. and Mrs. Kirk Douglas, Beverly Hills

During the summer of 1932 at Montroig Miró painted in brilliant colours twelve small wood panels, all but one of them being a variation of the female form. They all show a complete mastery of his new style based on refinements in the plastic significance of highly simplified forms. The scale of this figure which rises high above the horizon owes its monumental proportions to a few minutely painted details.

102 Girl practising physical Culture 1932
Wood panel, 16⅛ × 12⅝ (41 × 32)
Dupin 323
Mr. and Mrs. Curt Burgauer, Küsnacht, Zürich

This is another splendid example of Miró's renewed assurance (see note to No. 101). There are no signs of experimental hesitation. A new confidence has been awakened.

103 **Seated Woman** October 1932
Wood panel, 18⅛×15 (46×38)
Signed and dated
Dupin 319
Private collection, New York
Plate 21a

This small painting is a brilliant and eminently successful example of Miró's reassurance in his own inventive ability (see note to No. 101). The radiant strength of the colour and the admirably controlled details, in every case symbolic of the female form, give this figure a life which is both lyrical and organic.

104 **Painting** 1 June 1933
51⅛×63¾ (130×162)
Signed
Dupin 342
Sra Juncosa de Miró, Palma de Majorca
Colour plate following p. 32

1933 was another year of crisis for Miró but this time it was a financial rather than an emotional crisis. The small panels painted the year before (Nos. 101–3) had given him the confidence he needed to embark on a new series of large paintings on which he worked in the restricted space of his old home in the Pasaje del Credito in Barcelona. Eighteen great austere paintings, of which this is one, were completed between March and June. They are the culmination of Miró's efforts to arrive at a style which is equally removed from the 'dream paintings' of the twenties and from representation. They rely on an abstract delight in colour and form but at the same time they have as their origin definite images. The point of departure was in each case a collage made from illustrations taken from catalogues of tools and small machines pasted on a sheet of paper (see No. 106) so as already to suggest a composition. From these collage-notes he developed the splendid series of paintings in which the plastic qualities of colour and form override any representational considerations. Again Miró's sense of rhythmic form, his talent for the arabesque and his sense of colour were given prominence but at the same time held in control with unerring precision. His genius had found a new and majestic form of expression.

105 **Collage for Painting** 1933
Pasted paper on paper, 18½×24¾ (47×63)
Dated
Sra Juncosa de Miró, Palma de Majorca

This collage is the sketch and point of departure for the great composition *Painting 1933*, No. 104.

106 **Painting** 1933
51¼×63¾ (130×162)
Signed. Dated on the back
Dupin 337
Perls Galleries, New York

One of the great compositions of 1933. Although its detachment from representation gives it the purely plastic qualities of an abstract painting, and although its origin is catalogue illustrations, its final appearance contains a magic such as lies in the undecipherable prehistoric signs of cave paintings. (See note to No. 104).

107 **Painting** 4 March 1933
57½×44⅞ (146×114)
Dupin 339
Private collection, New York

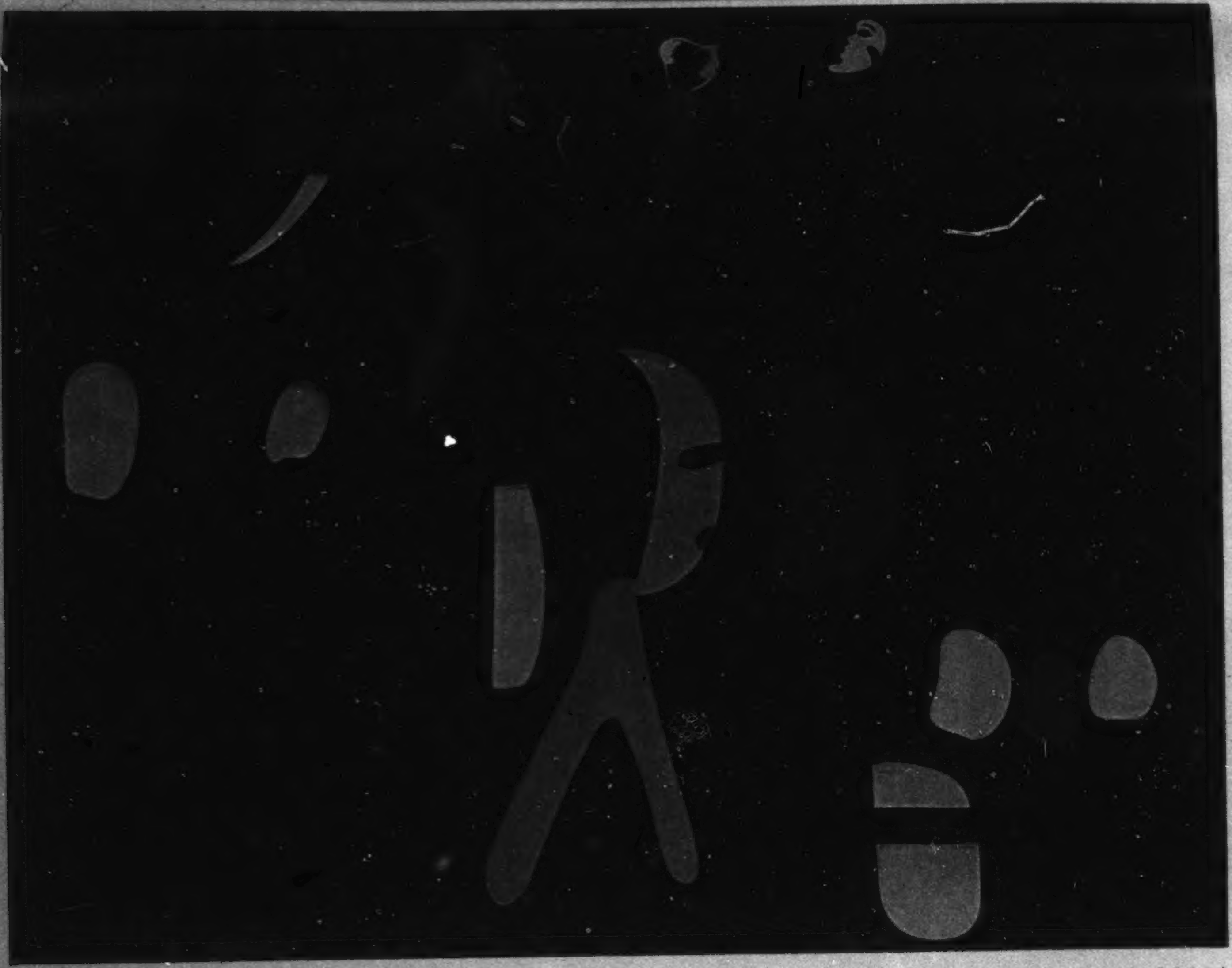
In this composition it is a tension between two separate organisms situated in space that is of importance rather than the interplay of a number of interlocking forms. (Compare Nos. 104, 106, 108 and 109.)

108 **Painting** 31 March 1933
51⅛×63¾ (130×162)
Signed and dated on the back
Dupin 333
Kunstmuseum, Bern
Plate 21b

In this picture, as throughout this series, Miró has given subtle gradations to the background. This establishes a deep yet circumscribed atmosphere in which clearly defined forms dance together. The forms in themselves appear as transparent or opaque flat surfaces. 'Miró evidently bestows on his backgrounds all his attention in this series;' Dupin remarks; 'he gives them the richness, the nuances, the emotion and the sensibility of which he has voluntarily deprived the figures.' Their life is dependent on their environment. (See notes to Nos. 104–7.)

109 **Painting** 29 April 1933
57½×44⅞ (146×114)
Signed. Dated on the back
Dupin 341
Perls Galleries, New York
Plate 20b

LIBRARY



Painting, 1933, 51¼×63¾ (104)

Head of a Woman, 1938, 18⅛ × 21⅝ (159)

110 **Drawing-collage** 1933
Conté crayon and pasted paper on pastel paper, 42½ × 27⅝ (108 × 70)
Dupin 362
Sra Juncosa de Miró, Palma de Majorca

The collage-sketches from which Miró began the great compositions of this same year (see No. 105) have their counterpart in a remarkable series of drawings which began by his sticking picture-postcards and other images haphazardly on paper. The familiar banality of these images makes a startling and humorous contrast with the tenuous shapes of the fantastic figures that surround them, giving them new significance. As in the Objects of 1931 (see Nos. 96–99) the commonplace becomes lyrical and eloquent in its new context.

111 **Drawing-collage** 1933
Pencil and pasted paper on paper, 28¾ × 41 (73 × 104)
Galerie le Point Cardinal, Paris
Plate 23a

See note to No. 110.

112 **Drawing-collage—The Butterfly** 1933
Charcoal, water-colour, butterfly wing and pasted paper on paper, 25¼ × 18¾ (64 × 48)
Dupin 355
Mr. and Mrs. B. H. Friedman, New York
Plate 22b

See note to No. 110.

113 **Drawing-collage—Homage to Prats** 1934
Conté crayon and pasted paper on paper, 24¾ × 18½ (63 × 47)
Signed and dated
Dupin 353
Joan Prats, Barcelona

This drawing is a witty compliment by Miró to his old and intimate friend Joan Prats the well-known hatter and collector who published Miró's lithographs in Barcelona in 1944.

114 **Drawing-collage** 1934
Pencil and pasted paper on aluminium paper, 26⅜ × 18½ (67 × 47)
Dupin 364
Galerie le Point Cardinal, Paris

Miró's desire to experiment was unceasing. He often used the most improbable materials to arrive at a new effect. In doing so he was able 'to make any material speak', Dupin comments, 'speak a new language which is always natural, its own language'.

115 **Cartoon for tapestry—'Escargot et Femme, Fleur, Etoile'** 1934
76¾ × 67¾ (195 × 172)
Signed
Dupin 369
Sra Juncosa de Miró, Palma de Majorca
Plate 23b

Closely connected with the great compositions of 1933 (see Nos. 104–9) are four large cartoons painted by Miró the following year from which tapestries have been made. They are not simplified to facilitate the transition into another medium and all rank as compositions as important as their predecessors though perhaps less austere. In this painting the words 'Escargot, Femme, Fleur, Etoile' are gaily entwined among the figures emphasizing a kind of spiral dance in which all take part. The words are more integrated in the composition than in earlier works (see No. 52). The large brilliantly coloured bodies and limbs of the figures move with festive excitement and controlled rhythm.

116 **Cartoon for tapestry—'Personnages rythimiques'** 1934
76 × 67⅜ (193 × 171)
Dupin 366
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Plate 22a

In this great composition we find the same exuberance as in the other three cartoons (see No. 115). The figures move together with gestures that recall the *Sardana*, the traditional Catalan dance.

117 **Woman** October 1934
Pastel on pastel paper, 41⅜ × 29½ (105 × 75)
Signed and dated on the back
Dupin 372
Richard S. Zeisler, New York
Plate 24a

'Gaiety, sunshine, health—colour, humour, rhythm: these are the notes which characterize the work of Joan Miró.' In writing of the painting of the artist up to 1934 J. J. Sweeney was right. The series of pastels, of which this is one, introduced into his work, however, a new and terrifying element which seems to be prophetic of the crescendo of horror that was to begin with the Spanish civil war two years later. This series of pastels with their brilliant acid colours, their fierce distortions and their embodiment of monsters in female form, was the prelude to a long and powerful series of paintings called by Dupin *les peintures* *sauvages*. In these works and others that follow Miró unburdened his disquiet about the future of a world that he loved. (See also Nos. 118, 119, 120.)

118 Woman-Bird 1934
Pastel on pastel paper, 41¾ × 28 (106 × 71)
Signed on the back
Dupin 381
Private collection, Paris
Plate 24b

This brilliant and frightening product of Miró's new mood is an example of his ability to use a technique as a foil to the content of his work. The softness of the pastel seems to accentuate the fierce grimace and the violent distortions. Setting aside the discipline of flat colours and shapes he uses contrasts in colour to give roundness to the form and draws on *papier velour* with the soft gradations that pastels encourage. In most drawings behind the grotesque dance of his monsters a note of serenity appears such as a star or the crescent moon. (See Nos. 117, 119, 120.)

119 Man with a Pipe 1934
Pastel on pastel paper, 41⅜ × 27⅝ (105 × 70)
Dupin 371
Pierre Matisse Gallery, New York

The man smoking a pipe who has appeared earlier in a contemplative mood (see No. 49) here strides across the picture with aggressive ferocity.

120 Person October 1934
Pastel on pastel paper, 42½ × 28⅜ (108 × 72)
Signed
Sra Juncosa de Miró, Palma de Majorca

Compare Nos. 117, 118, 119.

121 Painting-collage 1934
Oil and pasted paper on sand-paper, 14⅜ × 9 (36·5 × 23·5)
Dupin 391
Perls Galleries, New York
Plate 22c

Parallel with the pastel series but in a less violent mood, Miró produced some admirable collages by pasting shapes cut out of white paper on to a sand-paper ground and animating the strong interlocking compositions he obtained with drawings of anthropormorphic forms. There is remarkable unity between the large dominant shapes which seem to illuminate the picture, the strong black lines on the sand-paper, and the more delicate tracery on the white areas which have the quality of absorbing the figures in their light. These simple animated shapes recall in some degree the work of Jean Arp, an artist for whom Miró has had much sympathy for many years. (See No. 122.)

122 Painting-collage 1934
Oil and pasted paper on sand-paper, 14⅝ × 9½ (37 × 24)
Dupin 393
Dr. Michel Meyer, Kilchberg, Switzerland

See No. 121.

123 Painting c. 1935
Gouache on paper, 14⅝ × 12¼ (37 × 31)
Private collection, Paris

124 Dancer 9 January 1935
Oil and ripolin enamel on cardboard, 41¾ × 29½ (106 × 75)
Dupin 401
Pierre Matisse Gallery, New York

During the winter of 1935 Miró painted several pictures in ripolin on cardboard in which the coarse medium, the authoritative design and his vigorous attack represent, to quote Dupin, 'actions of the painter, pure and vehement protests of existence, but of existence in paint . . . affirming its crude presence'.

125 Person in the Presence of Nature
1 February 1935
Cardboard, 29½ × 41¾ (75 × 106)
Dupin 404
Philadelphia Museum of Art, The Louise and Walter Arensberg Collection
Plate 26c

As the months passed Miró's painting showed increasingly signs of violence. He was not inventing a fantasmagoria or monstrous situations in the style of Bosch; his sources were not archaic, they were the people, the creatures and the landscape around him. The whole world showed its affliction in a malicious grimace shared equally by the rocks, animals and human beings. Here the sky is the colour of blood and the metamorphosis that has taken place, making this person an unnamable monster and these beasts vicious dragons, has invaded everything. It is 'a natural denaturation' to quote Dupin 'and not the product of some arbitrary intellectual whim'. The tranquil world of *The Farm* (No. 28) is becoming a universal nightmare.

126 **Portrait of a Girl** 11 February 1935
Cardboard, 41¾ × 29½ (106 × 75)
Signed and dated
Dupin 405
Private collection, New York

This portrait is reminiscent of the portraits of 1929 (see No. 81), and its gentle sweeping curves would make us think that it has escaped from the predominant cruelty of the artist's mood were it not that the materials, sand and tar, with which it is painted, introduce a feeling of uneasiness.

127 **The Farmer's Meal** 3 March 1935
Cardboard, 29½ × 41¾ (75 × 106)
Dupin 407
Mr. and Mrs. Thomas C. Adler, Cincinnati
Plate 25a

In this painting we can see the degree to which even the familiar inhabitants of the farm have been infected by growing premonitions. Its composition compares favourably with *Harlequin's Carnival* (No. 39), but instead of gaiety there is an atmosphere of doom. The whole company is afflicted with the evils of debauchery. Orgiastic and hysterical dancing have taken over beneath the sagging hands of the clock, but the ladder of escape is still within the clutches of the Catalan peasant; the scene still contains its ray of hope. It is rare that anxiety expressed with such significance can become such a moving, almost light-hearted, parable.

128 **Two People** 10 April 1935
Oil and rope collage on cardboard, 41¾ × 29½
(106 × 75)
Dupin 410
Mr. and Mrs. David Lloyd Kreeger,
Washington
Plate 25b

Here again with powerful imagery Miró has found assistance in the materials he has used. Beside the frightening female form stands a more nebulous figure, its belly replete with string, sand and nails—an evil prospect in which emotion dominates and the usual aesthetic considerations become superfluous.

129 **Animated Landscape** Summer, 1935
98⅜ × 78¾ (250 × 200)
Signed
Dupin 415
Pierre Matisse Gallery, New York
Plate 26a

All representation and even the characteristic enveloping rhythms are lacking in this sensitive painting. It is as though the artist wished to abstract his own personality in favour of forms that exist in tension with each other and by the purity of their colour alone. For a moment the monsters have been expelled.

130 **Apparitions** 1935
Gouache on paper, 30 × 37 (76·2 × 94)
Signed
Pierre Matisse Gallery, New York

At times Miró found it possible to escape from the unbearable anxiety he felt. There exist some gouache paintings of this period in which the demoniac atmosphere is relieved by experiments. Haphazard blots and stains on the paper are used as *agents provocateurs* to provoke unexpected images. In this gouache there appears for the first time the imprint of a hand, like a positive version of the outlines of the hands of prehistoric man found on the walls of caves—an imprint of the human presence.

131 **Apparitions** 1935
Gouache on paper, 30 × 37 (76·2 × 94)
Signed
Pierre Matisse Gallery, New York

132 **The Lovers** 1935
Watercolour and ink on paper, 11½ × 14 (29 ×
35·5)
Signed
Dupin, p. 271
Mr. and Mrs. Daniel Saidenberg, New York

The accidental stains with which the background has been prepared as a starting point create a disquieting environment for these frightening creatures. This gouache suggests an allusion to the Egyptian image of the arch of heaven spanned by a divine female form, but owing to a savage metamorphosis the goddess has here become a sacred monster floating above her blind and besotted lover.

133 **Nocturne** 9–16 November 1935
Copper, 16½ × 11¾ (42 × 30)
Signed and dated on the back
Dupin 425
Private collection, London
Plate 26b

This is the first and the least violent of a series of paintings on copper begun in the winter of 1935–36 (see Nos. 135–7). The polished surface gave Miró the opportunity to use his skill in manipulating paint in minute detail, and to benefit from brush marks and cracks in the paint to produce his effects. In the *Nocturne* we are conscious of influences that come from beyond the frame. The spiral descending, like reflections on the surface of water, seems to have its origin above, unseen, and the light that makes a unique cast shadow from a small coloured sphere in the centre invades the picture from a hidden exterior source independent of the crescent moon, which appears in token against the green sky.

134 **People in the Presence of a Metamorphosis** 20–31 January 1936
Tempera on masonite, 19⅝ × 22½ (50 × 57)
Signed and dated on the back
Dupin 421
Private collection, New York

Six small paintings on masonite, of which this is one, are closely related to the paintings on copper (see Nos. 133, 135–7). They are all extremely violent and full of erotic symbolism. 'For Miró', writes Dupin, 'eroticism is a mundane and cosmic phenomenon of which sexuality is only one particular form.' We should not be surprised to discover an unexpected likeness in form and habit between trees, human beings and even stone. There are no limits to the metamorphoses that may happen.

135 **Man and Woman in front of a Pile of Excrement** 5–22 October 1935
Copper, 12⅝ × 9⅞ (32 × 25)
Dupin 426
Sra Juncosa de Miró, Palma de Majorca

The degree of Miró's anxiety at the time is evident from this small painting of concentrated violence. The title itself gives us a clue to the behaviour of this grotesque and gaudy couple gesticulating in front of a black sky. Their apparent satisfaction can only be due to a monument on the horizon, framed in an aura of light, to which they point with pride, but which is no more than putrefaction of their own creation. By his candour and the bold accomplishment of his statement Miró miraculously renders palatable, even enjoyable, the repellent horror and cynicism of this fable. The figures are stripped to their essential significant features and impregnated with a humour so ferocious that they regain a certain primeval innocence. 'Miró's art,' to quote James Fitzsimmons, 'offers one of the rare instances of a modern technique successfully adapted to primitive subjects. His sense of ancient mysteries, of the irrational, of magical powers that stand behind all things forcing us to take a stand and to accept the unacceptable . . . comes through with exceptional vividness and power in these *peintures sauvages*.' (See Nos. 133, 134, 136, 137.)

136 **The two Philosophers** 4–12 February 1936
Copper, 13¾ × 19⅝ (35 × 50)
Dupin 427
Mr. and Mrs. Leigh B. Block, Chicago

Here again Miró's savage humour, his reaction to his misgivings about the future, is evident (see Nos. 133–5). A frenzied stamping has even overtaken these two irritable philosophers, too intent on their argument to notice a hand from an invisible being that has taken possession of the hill top.

137 **Seated People** 10–21 March 1936
Copper, 17⅜ × 13¾ (44 × 35)
Dupin 428
Pierre Matisse Gallery, New York

This is another of the small paintings on copper in which Miró shows the violence of his disillusionment. (See Nos. 133–6.) The strange elongation of the legs of the figures suggests the reflections or refraction in the clear water of rock pools of the Mediterranean.

138 **Self-Portrait** 21 September 1937
Indian ink on paper, 24⅜ × 20⅛ (62 × 51)
Private collection, Paris

The tempestuous expression of this self-portrait is an admirable example of Miró's power to control his agitation in a rhythmic design.

139 **Signs and Figurations** 1936
Oil on tar-coated sand-paper, 51 × 39⅜ (129·5 × 100)
Pierre Matisse Gallery, New York

In direct contrast to the careful detail in the paintings on copper, Miró chose a coarse material which he felt was suitable for the graffiti he wished to inscribe on a rough irregular surface like a wall. This is an early example of the rapid calligraphic messages and signs that were to follow.

140 **Painting-object** 28 April 1936–1953
Oil and collage on wood, 6¾ × 8⅝ (17 × 22)
Dupin 445 and 445 bis
Private collection, Paris

Reacting from the obsessive mood of the *peintures sauvages* Miró continued to make lighthearted experiments with any material that tempted him. This delightful object, the forerunner of so much recent work by younger artists, was completed on the reverse side in 1953.

141 **Painting on masonite** Summer, 1936
Oil, casein, tar and sand on masonite, 30¾×42½ (78×108)
Dupin 449
Professor George Heard Hamilton, New Haven, Connecticut
Plate 27a

After the long exacting concentration on the paintings on a smooth ground (see Nos. 133–7), in which his patient attention to detail may have acted as a shield against dark misgivings, his *haut mal*, Miró no longer found it possible to continue this explosive marriage between charm and horror. With the outbreak of the Spanish war in the summer of 1936 while he was at Montroig, a sudden change came into his work. Twenty-seven paintings of uniform size, painted on sheets of masonite, reveal in a more directly aggressive form the internal torment of the painter. Using coarse materials, casein white, tar, black ripolin, sand and gravel, he attacked his panels with vigorous gestures relaying his emotions directly into his painting. These works are in fact the authentic predecessors of 'action painting'.

142 **Painting on masonite** Summer, 1936
Oil, casein, tar and sand on masonite, 30¾×42½ (78×108)
Dupin 466
Sra Juncosa de Miró, Palma de Majorca

Miró's new explosive technique gave him a more direct means of spontaneous expression. His monsters were held at bay while he came to grips in these panels with his own passions and the embryonic beginnings of form.

143 **Painting on masonite** Summer, 1936
Oil, casein, tar and sand on masonite, 30¾×39⅜ (78×100)
Dupin 472
Pierre Matisse Gallery, New York
Plate 27c

This is the least violent of the series of masonite panels, although the rough materials the artist has used and the circle which opens like a wound in the centre of the picture are disquieting elements.

144 **Painting on masonite** Summer, 1936
Oil, casein, tar and sand on masonite, 30¾×39⅜ (78×100)
Dupin 471
Aimé Maeght, Paris

This is an example of Miró's power to translate his anxiety into forms which are predominantly abstract but which seem to have an organic nature related to our own experiences and capable of provoking an emotional response. The clarity of his expression, in which line, colour and form unite, makes this work a convincing testimony of his genius.

145 **Painting-object—'Pour Henriette affectueusement'** 29 October 1936
Oil on plywood with collage of silver paper, paper, wire and string, 24⅜×16⅞ (62×43)
Signed and dated
Dupin 443
Mme Henriette Gomès, Paris
Plate 27b

Returning to a lighter and happier atmosphere among his friends in Paris, Miró continued to use his powers of invention in constructing objects out of materials of all kinds.

146 **Two People and a Dragonfly** 1936
Gouache on paper, 16¼×12¾ (41·3×32·5)
Richard S. Zeisler, New York

The gouache paintings of this period show Miró's ability to unite the hazards of a ground prepared with accidental blots and smudges with figures and signs superimposed.

147 **Still-Life with Old Shoe**
24 January–29 May 1937
31⅞×45⅝ (81×116)
Signed and dated on the back
Dupin 473
James Thrall Soby, New Canaan, Connecticut
Plate 28a

It is evident from the *peintures sauvages* that Miró's apparent detachment and his constant refusal to take any active part in politics was a defensive measure. Beneath this appearance he felt acutely and with exceptional insight the appalling menace of the fascist domination which had started actively to attack his own country. In Paris in the early spring of 1937 he began this painting, which is in all his work the most concentrated symbol of his attitude towards human problems, and can in some ways, as James Thrall Soby points out, be compared to Picasso's great expression of indignation, *Guernica*, painted the same year.

Although they are very different in conception and in size, both paintings have in common a deep compassion for the sufferings of the people themselves. Miró's painting, a still-life, has as its subject the symbols of the familiar essentials of life, food, drink and clothing, seen in an atmosphere of catastrophic significance, their shadows thrown up on the clouds and mixed with the sinister colours of a great conflagration. Each object is given a dramatic interpretation. The apple is held in the relentless prongs of a fork which descends on it like an arm from the sky, the bottle in tattered wrappings is blackened, the loaf of bread is dry and unappetising and the old shoe is suffering a disintegration which destroys its protective usefulness. This powerful image of a world threatened by destruction was painted with long concentration during four months in the seclusion of a small room lent to Miró by his friend Pierre Loeb, his Paris dealer.

In the summer of the same year Miró completed a great mural, *The Reaper*, which has since been lost, for the Spanish Pavilion in the Paris Exhibition of 1937 (see Plate 28b). The building was designed by his Catalan friend, José Luis Sert. It housed also Picasso's *Guernica* and a mercury fountain by Calder. In Miró's painting the great head that seems to grow from the soil is again the Catalan peasant wearing the traditional Phrygian cap. But here he rises into action defiantly against the background of a troubled sky.

148 **Person charmed by a Dancer** **June 1937**
Oil on acoustic tile, 11¾ × 5⅞ (30 × 15)
Signed. Signed and dated on the back
Dupin 487
Mr. and Mrs. G. Kahnweiler, Fulmer, Bucks.

149 **The Circus** **September 1937**
Celotex, 47⅝ × 35⅞ (121 × 91)
Signed. Signed and dated on the back
Dupin 475
Pierre Matisse Gallery, New York

Six paintings all expressing a gentle poetic charm were painted directly after Miró's sustained and savage outburst. They coincide with a short interval in his anxiety. *The Circus* has a childlike tenderness illustrated in the clever antics of a performing seal, and the charm of its colour.

150 **The Sun and the Moon** **2 January 1938**
Water-colour on paper, 25¼ × 19 (64 × 48)
M. and Mme A. R., Paris

151 **Woman going upstairs** **1937**
Conté crayon on blue paper, 30½ × 22⅞ (77·5 × 55·5)
Dupin p. 263
Sra Juncosa de Miró, Palma de Majorca
Plate 29b

During the months while he was painting the *Still-Life with an old Shoe* and *The Reaper*, Miró paid frequent visits to *La Grande Chaumière* where he made many extraordinary line drawings from the nude, with a mixture of tender feelings and violence. This drawing that corresponds to a complex introspective vision, was made during the same year. The extraordinary disquieting female presence belongs to the realm of monsters that had haunted the artist since 1934. The assurance with which he has distorted every part of the body gives the drawing a fierce dynamic authenticity. Beside her we find once more lightly traced the ladder, symbol of escape.

152 **Head on black paper** **1937**
Gouache on paper, 25½ × 19½ (64·7 × 49·5)
Signed
Dupin, p. 269
Richard S. Zeisler, New York
Plate 29c

This monumental head on a black ground in which the eye swims upwards in search of liberation and the mouth snarls with a ferocious grimace, is another expression of the artist's well-founded anxiety.

153 **Self-Portrait I** **1937–38**
Oil and pencil, 57½ × 38⅛ (146 × 97)
Dated on the back
Dupin 489
James Thrall Soby, New Canaan, Connecticut
Plate 30a

The return to a degree of representation that we find in the tragic realism of the *Still-Life with an old Shoe* and the nudes drawn from life came to its culmination in this large self-portrait unique in Miró's work. It was begun as a pencil drawing worked on in front of a mirror for several weeks with the intention of its becoming a finished painting. But beyond a few touches of oil colour it never arrived at this final stage. The result is that we have this, a magnificent work which could not be more complete, in spite of the artist's unfulfilled intentions. It is, to quote Dupin, 'a visionary portrait of a visionary painter'. Every detail speaks of his character, his ability as a craftsman, his insight into the material world, the universe of his imagination and the depths of his disquietude. The head appears to be enveloped in flames that do not consume it but emanate from it and the eyes are in themselves sources of light. In a second, more abstract version, painted the same year, there remains little more than the eyes that can be identified. Modesty is however one of Miró's characteristic qualities, rather than vanity, and his continual questioning of himself led him to make a strange revision of the first version on a facsimile copy that he had had made. (See No. 205.)

154 **Object of the Sunset** 1938
Wood, metal and string, 26¾ × 17⅜ × 10¼ (68 × 44 × 26)
Dupin 488
André Breton, Paris
Plate 29a

In spite of his independence and the long periods spent in the distant rural surroundings of Montroig, the influence of Surrealism has never been forgotten by Miró. This object built with incongruous parts and decorated with an erotic symbolism has been a treasured possession of André Breton for many years.

155 **Nocturne** April 1938
Cardboard, 21¼ × 29⅛ (54 × 74)
Signed and dated
Dupin 497
Private collection, New York
Plate 31c

In the spring of 1938 there was a return to an atmosphere of violence in the work of Miró. This dream landscape is inhabited by the creatures and the vegetation of dreams, unaccountable and ferocious.

156 **Portrait No. 1** May 1938
63¾ × 51⅛ (162 × 130)
Signed and dated
Dupin 493
Baltimore Museum of Art, Saidie A. May Collection
Plate 31a

The renewed violence of 1938 is well exemplified by this powerful painting, the first of four 'portraits' (see No. 157). If we compare it to the portraits of 1929 (see No. 81) we shall find that the signs and distortions that seemed playful have now in general become cruel. The woman's face surrounded by a mass of black hair is adorned with a grotesque mixture of poetic tenderness—the mouth is a butterfly, the eyes a star and the sun—and terrible insults—the nose is a heart reversed and the sun rising over the woman's shoulder is black and pierced with pins. This image has however a fantastic and commanding presence which evokes a mountain landscape or the eclipses and the movements of the moon. The great fertility of Miró's imagination is once more apparent.

157 **Portrait No. III** June 1938
57½ × 44⅞ (146 × 114)
Dated on the back
Dupin 495
Kunsthaus Zūrich

In this portrait, the third of the series of four, the figure has been resolved into forms that are more abstract. None of these pictures is in reality a portrait. Unlike the earlier series (see No. 81), their origin is purely in the imagination. In this version the cruelty of *Portrait No. 1* (No. 156) has given way to a more gentle stylization of a head supported like a flower on a fragile stem. The black sun stuck with pins of the first version has now become an ornament around the neck.

158 **Painting-poem—'Une étoile caresse le sein d'une négresse'** April 1938
51⅛ × 77⅛ (130 × 196)
Signed and dated
Dupin 496
Pierre Matisse Gallery, New York

In the same way that Miró abandoned elaborations such as modelling and precise detail in *Portrait No. III* (No. 157) he relies again in this painting on flat coloured surfaces and signs held together by a magnetic tension. Adding another element to the composition, the phrase he has written becomes a rhythmic decoration and, independently, a poetic idea.

159 **Head of a Woman** 5 October 1938
18⅛ × 21⅝ (46 × 55)
Signed. Dated on the back
Dupin 503
Mr. and Mrs. Donald Winston, Los Angeles
Colour plate facing pl. 33

In spite of periods of calm the turmoil in Miró's spirit was still unabated. The monsters could be expelled but they found new ways of returning, as we see in this magnificently violent painting. There is, in spite of the dragon-like mouth and the monumental distortion of the head, a strange nobility in this monster which is due to the gesture of the arms and the searching look in the eye which seems to look for a promise of deliverance.

160 **Group of People** 14 October 1938
28¾ × 36¼ (73 × 92)
Signed and dated on the back
Dupin 509
Lady Norton, London
Plate 30b

The range of Miró's imagination allows him to find a very great variety in the creatures he invents and also the surroundings in which he places them. This strange procession across the picture continues undoubtedly beyond the frame.

161 **Signs and Symbols** 1938
Gouache and chalk on paper, 34 × 48 (86·3 × 122)
H. P. Juda, O.B.E., London

Miró was moving in this work towards a pure calligraphy of signs unadulterated by representation in any form.

162 **Group of People** 17 October 1938
13 × 16⅛ (33 × 41)
Signed. Dated on the back
Dupin 504
Robert H. Halff, Beverly Hills, California
Plate 31b

In this group, bathed in rich and varied colour, Miró has again swung back to his more representational vein. As usual he progresses on many fronts simultaneously. There is a splendid jubilant life that has invaded these creatures in spite of their relationship to earlier monsters, but here the artist's delight in situations which reveal an erotic ambiguity dominates the scene.

163 **Flight of a Bird over the Plain IV**
July 1939
31⅞ × 39⅜ (81 × 100)
Signed. Dated on the back.
Dupin 523
Eric E. Estorick, London
Plate 32c

In the summer of 1939 Miró went to live with friends at Varengeville in Normandy. The change from his native landscape produced a new atmosphere in his work. This painting with three others of the same period was inspired by the flight of crows over the rolling plain and the movement of the train from which he watched them.

164 **Nocturnal Bird** 30 August 1939
16⅛ × 10⅝ (41 × 27)
Signed. Dated on the back
Dupin 527
C. and S. Giedion-Welcker, Zürich

165 **Head of a Woman** November 1939
Hessian, 24 × 18⅛ (61 × 46)
Signed. Signed and dated on the stretcher
Dupin 532
Dr. and Mrs. Richard W. Levy, New Orleans
Plate 32b

This painting belongs to a series painted at Varengeville on coarse hessian which are remarkable for their assurance in line and economy of colour.

166 **A Drop of Dew falling from the Wing of a Bird awakens Rosalie asleep in the Shadow of a Cobweb** December 1939
Hessian, 25⅝ × 36¼ (65 × 92)
Dupin 537
University of Iowa, Iowa City
Plate 32a

This also belongs to the series painted at Varengeville (see Nos. 163–5), but is more complex in its composition. The central figure with raised arms recalls the sinister *Head of a Woman* (No. 159) in less ferocious terms. The overall composition is knit together with great skill.

CONSTELLATIONS 1940–41

Nos. 167–74

During the dramatic months that led to the fall of France Miró, still living in Varengeville, was deeply absorbed in a series of small gouache paintings which he even continued after he had been compelled to make a perilous journey back to Spain in May 1940. This series of 23 paintings is one of his most accomplished and imaginative achievements. It was exhibited in New York by Pierre Matisse in 1945 and at once gained enthusiastic recognition. These works, reproduced in facsimile, appeared in an album in 1953 with an authoritative preface and annotations by André Breton. In the continuity and progression of this series we find the former experiments and discoveries of Miró brought to fruition with a richness of invention and a serenity that surpasses all his former achievements in its poetic integrity. In his preface Breton comments: 'They participate in and yet differ from each other in the manner of bodies in the aromatic and cyclic series in chemistry; considered simultaneously, both in succession and as a whole, each of them takes on the necessity and value of a member in a mathematical series; finally, the sense they convey of unbroken, continuous achievement is at the highest level.'

The style of these paintings is consistent throughout but there are variations in scale, in rhythm and in images which give the series the excitement of a Bach fugue. Indeed Miró's love of music is responsible for the most subtle contrapuntal beat in the deep three-dimensional scope of the rhythms that produce his images. The series begins with the more sparsely populated paintings such as *The Ladder of Escape* (No. 167) and *Women on the Beach* (No. 168) and progresses to the intricate patterns of *Women encircled by the Flight of a Bird* (No. 174). They are all painted on a sensitive and carefully prepared ground, varying from blue to red, but always giving a fathomless depth to the galaxies of constellations which they contain. Like maps of the stars they have traced within them the fabulous beginnings that have from all time populated the universe of human imagination.

167 **The Escape Ladder** 31 January 1940
Gouache and oil wash on paper, 15×18⅛ (38×46)
Signed. Signed and dated on the back
Dupin 539
Private collection, New York
Plate 33c

168 **Women on the Beach** 15 February 1940
Gouache and oil wash on paper, 15×18⅛ (38×46)
Dupin 541
Pierre Matisse Gallery, New York

169 **Morning Star** 16 March 1940
Gouache and oil wash on paper, 15×18⅛ (38×46)
Signed
Dupin 543
Sra Juncosa de Miró, Palma de Majorca

170 **Woman and Birds** 13 April 1940
Gouache and oil wash on paper, 15×18⅛ (38×46)
Dupin 545
Mr. and Mrs. Jan Mitchell, New York

171 **Woman in the Night** 27 April 1940
Gouache and oil wash on paper, 18⅛×15 (46×38)
Dupin 546
Mrs. Marcel Duchamp, New York
Plate 33b

172 **Awakening in the early Morning** 27 January 1941
Gouache and oil wash on paper, 18⅛×15 (46×38)
Signed. Signed, titled and dated on the back
Dupin 552
Mr. and Mrs. Ralph F. Colin, New York
Plate 33a

173 **Towards the Rainbow** 11 March 1941
Gouache and oil wash on paper, 18⅛×15 (46×38)
Signed. Dated on the back
Dupin 553
Mrs. Pierre Matisse, New York

174 **Woman encircled by the Flight of a Bird** 27 April 1941
Gouache and oil wash on paper, 18⅛×15 (46×38)
Dupin 554
André Breton, Paris

---

175 **Woman, Birds, Stars** 12 August 1942
Ink, gouache and pastel on paper, 31×43¼ (78·6×109·8)
Signed. Signed and dated on the back
Dupin p. 367
Galerie Rosengart, Lucerne
Plate 34a

This is one of the rare war-time paintings in which an expression of agonizing uncertainty is apparent. The sombre colouring and the involved connection between the figures and their background is dramatically sustained throughout. There is a spontaneous liberty in the drawing which gives these images the compelling appearance of graffiti chalked rapidly on a wall.

176 **Woman and Birds in front of the Sun** 1942
Gouache and pastel on paper, 43⅜×31¼ (110×79·5)
Signed
Dupin p. 347
Art Institute of Chicago, Wirt D. Walker Fund
Plate 34b

Another war-time painting (see No. 175) which has the appearance of a message written on a wall. The graffiti signs can be read as a key for our escape, an escape which is already provided for by the enchanting dream-like atmosphere of the painting.

177 **Person, Birds, Stars** **1943**
Gouache on paper, 17¾×25⅝ (45×65)
Mr. and Mrs. Franz Meyer, Basel

During the war Miró lived through a period of detachment and contemplation which allowed him to produce works such as this, which have a serenity in spite of the tragic atmosphere that predominated at that time.

178 **Women, Birds, Drops of Water, Stars**
1944
7⅛×89 (18×226)
Dupin 565
Sra Juncosa de Miró, Palma de Majorca

After his return to Spain it was not until 1944 that Miró began again to paint easel pictures. Among his new experiments were paintings of unusual dimensions such as this. He invented a new kind of writing with signs that formed a sequence of annotations and gave animation and depth to a narrow strip.

179 **Women and Birds in the Night**
12 February 1945
44⅞×57½ (114×146)
Dupin 646
Pierre Matisse Gallery, New York

This is an early example of a beautiful series of canvases, mostly on light backgrounds (see No. 180). Miró's arrangements of colour and forms has attained a new freedom. There are new rhythms, new shapes and graphic signs which appear to be organic beings and also messages. We find contrasts that occur frequently at this period between the rigid forms and a flowing line which has an intentional resemblance to handwriting. These signs are the descendants of actual words and poems in the earlier paintings that now, denied their literary meaning, become expressive in their own right.

180 **The Harbour** **2 July 1945**
51⅛×63¾ (130×162)
Signed and dated on the back
Dupin 659
Mr. and Mrs. Armand P. Bartos, New York
Plate 35a

In the series of paintings mostly on clear backgrounds of which this is a particularly fine example, Miró developed his vocabulary of signs with a firm sensitive line and simple brightly coloured forms. His stylization was developed with a suppleness and an ease which give these paintings their peculiar charm. To quote Dupin: 'This stylization is not geometric but issues as though by distillation from an organic vocabulary of which it retains the freshness and the vital energy.'

181 **Woman in the Night** **18 April 1945**
51⅛×76¾ (130×195)
Dupin 654
Private collection, New York

The hand-prints, two of which fit admirably the figure on the right, suggest the presence of other invisible people. They establish a passage across the canvas in rhythm with stars, dots and other shapes. Miró has again found a means of contrasting well-defined forms with mysteriously ambiguous irregular shapes.

182 **Women and Birds at Sunrise**
14 February 1946
21¼×25⅝ (54×65)
Dupin 679
Sra Juncosa de Miró, Palma de Majorca

The sensation of clear and brilliant colour pervading the whole of this picture is in reality accomplished by an extraordinary economy of means. Miró has the ability to select the strategic points at which small spots of colour can give a maximum effect and illuminate the whole composition.

183 **Woman and little Girl in front of the Sun**
30 November–19 December 1946
57½×44⅞ (146×114)
Signed and dated on the back
Dupin 702
Mr. and Mrs. John David Eaton, Toronto
Plate 35b

This is a painting in which Miró has brought many of his most subtle devices into play. The irregular fluid shape of a central blot belongs equally to the background and to the solid volume of a head. There are delightful exchanges between the delicate black line that outlines the head and the eyes that sprout from it. The upper and more vaporous part of the figure is raised high and firmly supported by the severe flat shapes of the woman's body and little girl. Other contrasts are made by two calligraphic figures and a patch of white spilt on the canvas just where it can best illuminate the whole painting.

184 **Wall painting for Joaquin Gomis** **1948**
Fibro-cement, 49¼×98⅜ (125×250)
Dupin 717
Joaquin Gomis, Barcelona

During his first visit to the United States in 1947 Miró was commissioned to paint a mural for a skyscraper hotel in Cincinnati. On his return the following year he painted this picture which, although smaller in size, is similar in the vigour and the economy of means with which it is painted.

185 **Woman in front of the Sun** **1949**
45⅝×35 (116×89)
Dupin 751
Aimé Maeght, Paris

Dupin points out that it is possible to make a rough distinction between the spontaneous 'quick' paintings and the 'slow' paintings in which great care has been taken over precise renderings of colour, line and form. Although the two tendencies often appear in contrast in the same painting there are examples, such as this, in which it is the rapid unimpeded creation of a sign that has been Miró's purpose.

186 **Painting—known as People in the Night**
1949
28¾×36¼ (73×92)
Dupin 733
Private collection, Switzerland

A splendid example of a composition well filled with figures and distant space in which everything is limpid, transparent and connected by a rhythmic movement in depth. The night is presented not as empty darkness but as the home of the moon and the stars.

187 **Painting** **31 March 1949**
25⅝×19⅝ (65×50)
Dupin 726
Mr. and Mrs. Ralph F. Colin, New York

There is an assurance and clarity in this small painting that relates it to the great canvases of 1933 (Nos. 104 and 106–9), but Miró had given birth during the interval to a wider and more lively vocabulary of symbols. The composition is more complex and yet more homogeneous. The weave of the canvas contributes also to its unity.

188 **Women, Bird by Moonlight**
October 1949
32×26 (81·5×66)
Signed and dated on the back
Dupin 730
Trustees of the Tate Gallery, London
Plate 36b

There is a movement and a tenderness in the light in this picture which give it exceptional qualities. The Moon, Woman and Night had been among Miró's preoccupations while painting the Constellations (Nos. 167–74), to which this picture is related by the depth in its background and the flow of rhythm which unites form and line.

189 **Painting** **1950**
Oil, casein and rope collage on canvas, 38¼×30⅜ (97×77)
Dupin 764
Stedelijk 'Van Abbe' Museum, Eindhoven
Plate 37a

This is one of the most complex and disturbing of Miró's paintings. The rich storm-ridden background, uncontrolled and spontaneous, is peopled with fantastic, but precise and elegant creatures. In addition the intrusion of pieces of string twisted into a knot, a noose, or a tangle brings a surprise and adds ambiguity to our reactions. We are invited to consider the meaning of each component in a new light and in doing so we find new allusions and profound enjoyment. It is an example of the power of the artist to mix and unite contradictory techniques.

190 **People in the Night** **11 March 1950**
35×45¼ (89×115)
Signed and dated on the back
Dupin 739
Mrs. Charles Zadok, New York
Plate 36a

There is in this painting a skilful play of interlocking forms, a counterpoint rhythm, which ties together the head to the left of the canvas with the central figure, and at the same time joins both together in the form of a quadruped. All this happens with ease in conjunction with a winged form above and stars scattered over the ground. The rhythmic unity is based on the unfaltering outline and the sensitive depths of the background.

191 **Portrait** **1950**
Mr. and Mrs. Pierre Matisse, New York

Miró's capacity to avail himself of any object in which he sees the possibilities of a metamorphosis extends here to the discovery in the flea market of this academic nineteenth-century portrait. He saw in the inscription and the sweeping curves of the frame an affinity with his own work and with the Art Nouveau style of Gaudí. As the result of this encounter the skill and humour of Miró have saved the portrait from destruction and given it a new and delightful existence.

192 **Painting** 1952
29⅛×74 (74×188)
Dupin 788
Pierre Matisse Gallery, New York

Miró's desire to find a language in which signs can be independent of any precise meaning and exist by their hidden power of suggestion, can be appreciated in this painting. There is a spontaneous freedom in the flow of his sensitive line that makes the finality with which shapes find their place on the canvas all the more astonishing, particularly as he has denied himself in this painting all the customary signs in his vocabulary. This is again the result of a combination between complete abandon and masterly control.

193 **The Bird with a calm Look, its Wings in Flames** 1952
32×39⅜ (81×100)
Signed
Dupin 786
Galerie Beyeler, Basel
Plate 37b

The use of his great talent to amuse and charm us has often been completely foreign to Miró's intentions. Often he would rather sacrifice everything than accept a tempting solution. The success of this picture is due to a deliberate clumsiness, described by Dupin as '*la maladresse féconde*'; a clumsiness from which something unexpected will emerge. Here the three main figures present an uncouth, bucolic appearance which has difficulty in allying itself with the tender modulations in the blue green background. The flight of the bird, however, described by a long wavy line, winds around them. Its wings and eyes and also the small creature like a dragonfly in the corner, are painted with a precision which distinguishes them from the three figures. There is in fact a successful union between two opposing styles, the rapid painting of the figures and the slow detailed painting of the bird.

194 **Girls covering their transparent Nakedness at Dawn with sombre rectangular Clothing** 1952
Fibro-cement, 7⅞×10⅝ irregular (20×27)
Dupin 802
Aimé Maeght, Paris

In order to free himself from the frame of the easel picture Miró has often painted on fragments of wood, torn canvas or hard substances such as fibro-cement. Always using the material to its best advantage, he has taken into account its shape and often gouged out or added to parts of the surface. Showing that art can find a place to exist anywhere, he has made a precious object from a common unattractive fragment.

195 **The Smile of flamboyant Wings** 1953
13×18⅛ (33×46)
Dupin 840
Sra Juncosa de Miró, Palma de Majorca

This painting belongs to a périod when Miró was working in his slow precise manner. There are several medium size pictures such as this (see also No. 196), that show an admirable control and new achievements in Miró's creative progress. There is a 'classic' purity in the style and a luminous delight in the colour. He has invented new forms such as the richly coloured chequered shape which is the body of the figure, echoed again in the movement, the 'smile' of the bird's wings.

196 **The Bird plunges towards the Lake where the Stars are mirrored** 1953
Cardboard, 21⅝×18⅛ (55×46)
Dupin 845
Ned L. Pines, New York

The splendid design and joyous colour of this painting give it a place of honour in this series which is one of Miró's great achievements in recent years (see No. 195).

197 **Painting** 1953
76¾×38⅛ (195×97)
Dupin 811
Sra Juncosa de Miró, Palma de Majorca

The fast spontaneous paintings at this time grow in assurance. We can appreciate from this canvas how the well-trained hand can trace a great arabesque without hesitation, and the experienced eye discover how to draw every advantage from the movement in the background.

198 **Painting** 1953
118⅛×7⅞ (300×20)
Dupin 831
Aimé Maeght, Paris

Having always wished to free art from the picture frame, Miró, among other devices, used strips of canvas or hardboard as a ground on which to inscribe a long procession of signs. By this means they could be freed from the single central concentration required by the normal dimension of a canvas, and create a new movement in space in which the spectator following the vertical or horizontal band, could himself take part (see No. 178).

199 **Woman struggling to reach the Unobtainable** 12 January 1954
27⅛×19⅝ (69×50)
Dupin 859
Aimé Maeght, Paris
Plate 38b

In a new aggressive outburst Miró painted two paintings of unusual strength (see No. 202) in quick succession. In both his obsession with hands, here as a means of defence, again becomes important, and in both we find a new use of dotted lines that run here like stars round the silhouette of the hand and body. The terrified face, seen both full face and in profile, is allowed one cyclopean eye. It would be impossible for two eyes to give greater effect.

200 **Hair dishevelled in Pursuit of the Constellations** 19 January 1954
51⅛×71⅝ (130×182)
Signed. Dated on the back
Dupin 850
Raoul Lévy, Paris
Colour plate facing p. 52

The night sky troubled by violent movement reappears in this powerful composition. The dishevelled wanderer separates the elements with an imperious gesture and a menacing twist of his enormous hands. These two paintings (see No. 199) should be linked with the *peintures sauvages*, but there is a difference in the presentation which is here much bolder and without minute attention to detail. Also there is a change in that the monsters formerly so terrifying and grotesque have become human and compassionate.

201 **An Opening in the Sky gives us Hope** 19 July 1954
51⅛×76¾ (130×195)
Dupin 851
Pierre Matisse Gallery, New York
Plate 38a

This is another painting in which the night sky is the scene of a disquieting drama. The signs placed on a black ground suggest a ritual to exorcize a demoniac possession and restore hope. It is a painting profound and primitive in its allusions and should be compared to two other *peintures sauvages* of the same year (Nos. 199 and 200).

202 **Oval Painting** c. 1954
15×18⅛ (38×46)
Dupin 868
L. G. Clayeux, Paris

This small picture is the only oval painted by Miró. Its rhythm is held together by the coloured dots which seem to nail and illuminate the forms they encircle.

203 **Woman and Bird** 24 November 1959
45⅝×35 (116×89)
Dupin 890
Pierre Matisse Gallery, New York

This is an example of Miró's return, after four years of work on ceramics, to quick spontaneous painting. The figure, which can be deciphered in spite of its contortions, is vigorously painted with complete abandon on an improvised ground which follows and gives body to its shape. It has a deliquescence opposed to the affirmation of the sign above, and is another example of Miró's desire to create a form of 'anti-painting' which can circumvent art and describe the birth of form (see No. 204).

204 **Dawn II/II** 1959
18⅛×10⅝ (46×27)
Dupin 889
Pierre Matisse Gallery, New York

This is another spontaneous painting (see No. 203) in which more attention is given to calligraphic design.

205 **Self-Portrait** 1937–60
Oil and pencil, 57½×38⅛ (146×97)
Signed
Dupin 897
Sra Juncosa de Miró, Palma de Majorca

After installing himself in his spacious new studio in Majorca, Miró unpacked a large number of pre-war paintings and found himself in contemplation with his past. He had had an exact copy made of the great self-portrait of 1937 (No. 153). The obsessional character of this work provoked a violent reaction in which his ironic sense of humour was not lacking. The only features which are accentuated by the bold graffiti with which he adorned the surface of the copy are the eyes, which are now isolated by circles that give them greater emphasis.

206 **Painting—White ground IV/V** 1960
36¼×28¾ (92×73)
Dupin 919
Pierre Matisse Gallery, New York

Conscious of developments in painting among the younger generation, many of which were inspired by him, Miró renewed his researches into methods of reaching beyond all former restraints. His desire to 'assassinate painting', stated some thirty years before, now led him to less violent but equally drastic experiments, supported by the great experience and ability he had now attained.

207 Woman and Bird IV/X 4 May 1960
Hessian, 29½×14⅝ (75×37)
Signed with initial
Dupin 935
Pierre Matisse Gallery, New York
Plate 38c

In the spring of 1960 Miró produced several groups of paintings in different styles. This painting on a piece of old sacking, rich in texture, is a fine example of a series in which his calligraphic talent is predominant. His authoritative line combines with great economy the form of the figure and the swooping movement of the bird, bringing into play also the printing on the sack.

208 Ensign 3 June 1960
19⅝×29½ (50×75)
Dupin 951
Aimé Maeght, Paris

In his desire to break the obsessive tradition of the easel painting Miró continues to devise new methods which will achieve this and enhance the significance of his painted signs.

209 Painting-object 31 May 1960
Oil on canvas, nailed to wood, 30¼×23⅝ (77×60)
Dupin 953
Sra Juncosa de Miró, Palma de Majorca

Again we find Miró's desire to revitalize painting by 'anti-painting', in this canvas nailed firmly to a board and defying the segregation of a frame. The painting itself is a splendid example of his recent style. It is in the method of presentation which deliberately suggests this object is not to be sanctified as a work of art, that he implies that art should belong to the public domain.

210 Painting II/V 1960
39⅜×31⅞ (100×81)
Dupin 917
Aimé Maeght, Paris

The splashing of paint on to a canvas has been used by Miró for many years but paintings such as this, known for convenience as *fonds blancs*, are representations of space that can be linked with paintings as early as 1925 (see No. 57). As always in his work, the personality of the artist and the sensitivity of his touch are clearly visible in spite of his temporary denial of the signs by which he is habitually known.

211 Mural painting 20 March 1961
45¼×143¼ (115×364)
Dupin 972
José Luis Sert, Cambridge, Massachusetts
Plate 39a

This mural was painted by Miró for his old friend the architect José Luis Sert. Its masterly qualities belong to the great tradition in style that Miró has built up. It is a splendid decorative panel of great aesthetic quality but it also combines the enchantments of poetic allusions and the contrapuntal rhythms of music. It is the architecture of dreams.

212 Blue II 4 March 1961
106×140 (270×355)
Dupin 970
Pierre Matisse Gallery, New York
Plate 39b

In recent years Miró's insatiable desire to fathom the mysteries of the void has produced some large paintings on grounds of uniform colour. The grounds are in themselves alive with subtle changes of intensity and seem impenetrable in their depth but, as in this painting, the illusion of a great void is greatly increased by a procession of black spots of varying size that enters from the side and forms a rhythmic progression across the canvas until its passage is barred by a vertical streak of colour. The simplicity of this happening in this vast empty space seems to imply both physical reality and poetic truth.

YELLOW, GREEN, RED

Mural Paintings for a Temple

Nos. 213–15

In three paintings which are intended to form a triptych, Miró has achieved a purity in his research for space which is unparalleled. Denying us even the nebulous play of colour on the canvas, and limiting all figuration to a few black circles and tenuous lines, he creates an environment of pure colour for our contemplation and enjoyment, with rare focal points which provide anchors for a hypnotic meditation. Miró's purpose is not decoration. It is an escape into the infinite in which even the ladder of painting, now obsolete, has been removed.

The deliberate elimination of signs and of all traces of representation in these canvases brings Miró apparently very close to pure abstraction, a style which has formerly been violently rejected by him. He is, however, acutely conscious of other tendencies, which make their vigorous appearance in the paintings on which he is working at the present time. In consequence the meditative serenity of this triptych should not be considered as the culmination of his work but rather a phase complementary to the objective reality of the ceramic sculptures produced by him during the same period.

213 **Yellow** 1962
106 × 140 (270 × 355)
Aimé Maeght, Paris

214 **Green** 1962
106 × 140 (270 × 355)
Aimé Maeght, Paris

215 **Red** 1962
106 × 140 (270 × 355)
Aimé Maeght, Paris

ADDENDA

232 **Painting ‘L’Addition’** 1925
76¾ × 51⅛ (195 × 130)
Signed and dated
Dupin 128
Pierre Matisse Gallery, New York

Across the vaporous anthropomorphic form that fills the background move diverse enigmatic shapes, but their varied significance is skilfully knit together by four cardinal points. The black spot or eye in the cloud-like head is echoed below by a large red sphere, while horizontally the black circle on the left sprouting three curved lines has as its counterpoint the distant zero that terminates the line of numerals.

233 **Head of a Man** 2 January 1935
Cardboard, 41¾ × 29½ (106 × 75)
Dupin 402
Pierre Matisse Gallery, New York

Although this head is painted in oil on cardboard it belongs in spirit and in style to the pastel series (Nos. 117–20). The brilliant use of colour, with which the form is built up and echoed in a lower key throughout the background, gives its presence a ferocious and yet monumental appearance. There is a strange incongruity between the solidity of the head and the liquid transparency of the eye reflecting like an immense dew-drop a clear blue sky.

234 **Painting** 1964
Oil on cardboard, 41¾ × 29⅞ (106 × 76)
Aimé Maeght, Paris

235 **Painting** 1964
Oil on cardboard, 41¾ × 29⅞ (106 × 76)
Aimé Maeght, Paris

Ceramics

Nos. 217-32

The first definite signs of Miró's interest in sculpture were the surrealist objects of the 'thirties, though in this connection we should not forget his lessons with Galí from whom he learnt to draw through his sense of touch. In the early 'forties Miró made a few small sculptures, but it was not until 1944 that he suggested to his old friend Artigas that they should make ceramics together. Joseph Llorens Artigas has been a friend of Miró since they met in about 1915 at the Academy of the Cercle Sant Lluch, an art school in Barcelona. On leaving, Artigas became a potter and worked in the 'twenties with artists such as Dufy. His enthusiasm led him to make a thorough study of ancient styles and techniques and now, after years of experience, he is helped by his son Joan, who has returned from an apprenticeship in Japan, and also become an expert. He uses the time-honoured method of wood firing with all its hazards, and prepares his own glazes, because in this way he can arrive at far more interesting results than by using modern techniques.

It was this friendship which made it possible for Miró to realize his desire to embody in solid mass the ideas which he could formerly only construct as fragile objects. The first experimental period, in advance of the fashion for ceramics which began after the war, was successful but short. Artigas comments: 'Miró had been seeking to express his imagination and invention through new techniques. It was my job as a technician to provide him with the broadest scope of possibilities in my field.' Miró found this adventure, with all its risks, to be one close to his heart. 'With Miró,' writes André Pieyre de Mandiargues, 'fire has always been an imperious master of ceremonies', and in this medium he knew that he had now literally come to grips with the flames that we can already see in his *Self Portrait* of 1938. 'In spite of every precaution that can be taken,' Miró said, 'in the last resort the supreme master is the fire; its action is unpredictable and its penalties formidable.' (Joan Miró: 'Ma dernière œuvre est un mur,' *Derrière le Miroir*, No. 107–9, Paris, Maeght, 1958.) It was this element of chance mitigated by the experience of Artigas that interested Miró—an element which makes any repetition impossible. The constant metamorphosis which takes place supplied him with the medium he required for his alchemy. 'When I pick up a pebble,' his friend Prats has remarked, 'it is a pebble. When Miró picks up a pebble it is a Miró.' With vision and passionate application Miró placed his imprint on this new technique.

In 1953 a period began which was far more important in its results than the first experimental period. During this time, the major achievements of Miró and Artigas were the Unesco wall and the big ceramic-panel for Harvard University.

Miró found in this medium in a new sense a renewed contact with the earth, and began to exploit with great daring the possibilities peculiar to ceramics. At Gallifa in the mountains near Barcelona, where Artigas has his kiln, Miró experienced his first delight at seeing at last the creatures of his paintings take their place outdoors in a real landscape. And now this satisfaction can be more widely felt in the monumental ceramics recently set in place on the terraces of the Maeght Foundation at St. Paul de Vence.

This adventure in ceramic sculpture brought about changes in Miró's style and contributed to the most recent developments in his painting. It is perhaps in contrast to the tangible reality of his ceramics that his painting in recent years has become more abstract and tends towards a mystic contemplation. The underlying influences in the ceramics remain the same. We can trace them back to *The Farm*, the *Dutch Interiors* and the *peintures sauvages*, and find the sources from which they emanate in the soil of Montroig, the robust tradition of the Catalan Primitives and also in Gaudí's astonishing mosaics in the Güell Park in Barcelona.

It is Miró's patient enquiry into the nature of reality and his understanding of the magic that lives in commonplace objects that is at the basis, but there are two other factors equally involved and equally part of our heritage from nature: humour and eroticism. Of the second Dupin remarks: 'This erotic symbolism is as much ritual as sexual.' It is Miró's understanding of the universal nature of sex that brings to our notice this primeval marriage between humour and eroticism. This all-embracing knowledge has produced great ceramics like *Woman and Bird* (No. 224), with its strange androgynous ambiguity, and invented the giant beast with faces in its flanks and eyes like breasts which now strides triumphantly across the terraces at St. Paul. Signs, sometimes incised, sometimes painted on the surface, are integrated into the form of the sculpture. At times, as in *Maternity* (No. 227) all the components are fused together, while in other works such as *Woman* (No. 230) there is a humorous combination of materials which recalls the objects of the 'thirties. In all there is a sense of fertile enjoyment. These richly coloured ceramics suggest monuments that should preside over a twentieth-century Bacchanalia.

217 **Blue Moon** 1956
15¾ × 31½ (40 × 80)
Aimé Maeght, Paris

218 **Large Pebble** 1956
17¾ × 29½ (45 × 75)
Aimé Maeght, Paris

219 **Upright plaque** 1956
29½ × 19¾ (75 × 50)
Aimé Maeght, Paris

220 **The Little Palm Tree, 1955–56**
h. 78¾ (200)
Pierre Matisse Gallery, New York

221 **Person with a large Head**
h. 39⅜ (100)
Pierre Matisse Gallery, New York
Plate 40a

222 **Head of a Man** 1962
33½ × 29½ × 23⅝ (85 × 75 × 60)
Pierre Matisse Gallery, New York
Plate 40c

223 **Head of a Woman** 1962
19¾ × 29½ × 23⅝ (50·2 × 75 × 60)
Aimé Maeght, Paris

224 **Woman and Bird** 1962
126 × 23⅝ × 18⅛ (320 × 60 × 46)
Aimé Maeght, Paris
Plate 40d

225 **Mask** 1962
Ceramic and wood, 69⅝ × 22½ (76·2 × 57·1)
Pierre Matisse Gallery, New York

226 **Woman**
38½ × 21¼ × 13⅜ (97·8 × 54 × 34)
Aimé Maeght, Paris
Plate 40b

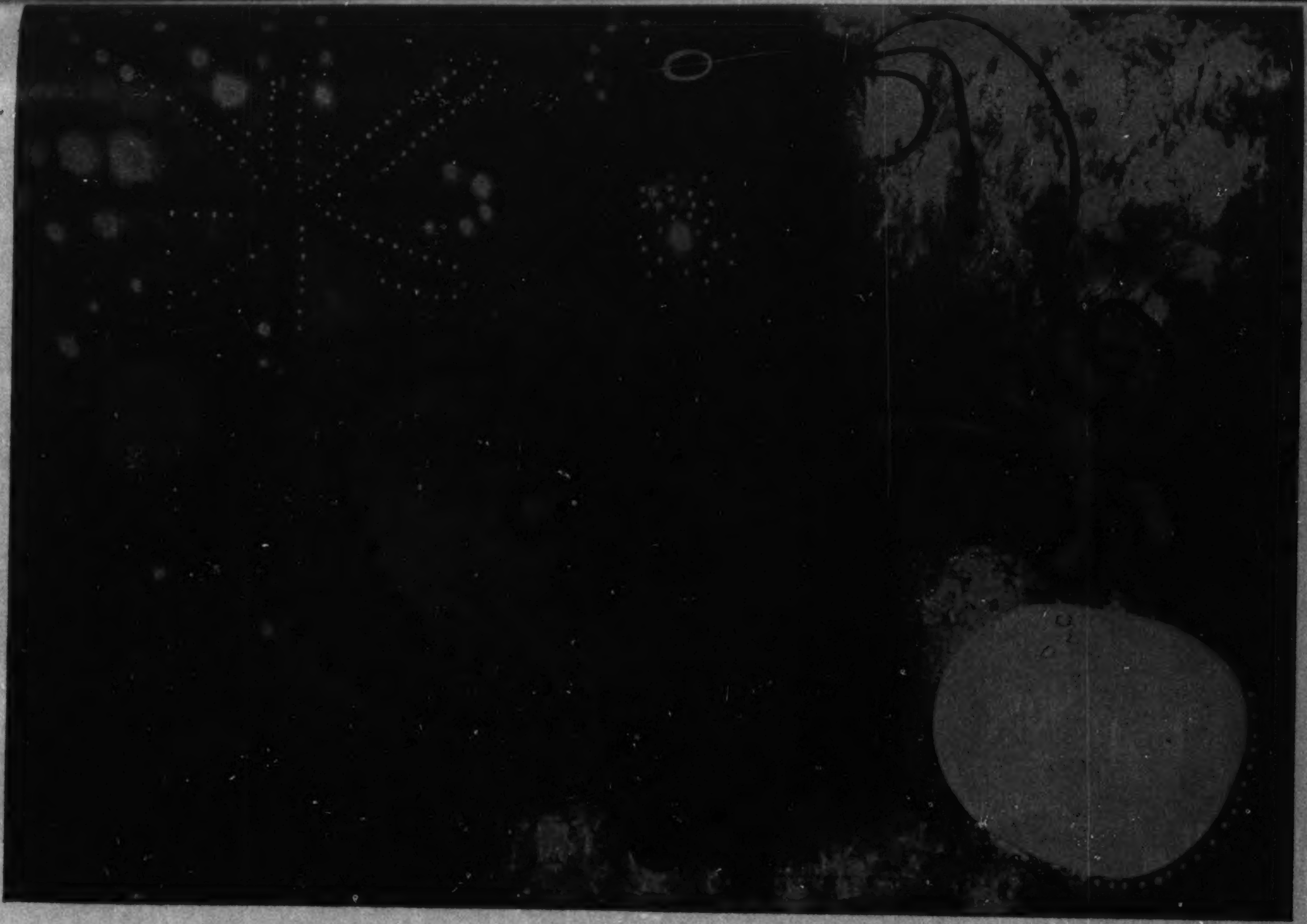
227 **Monument to Maternity** 1962
31½ × 21¼ × 13⅜ (80 × 54 × 34)
Pierre Matisse Gallery, New York

228 **Head** 1962
23⅝ × 25½ × 7⅛ (60 × 64·8 × 18)
Pierre Matisse Gallery, New York

229 **Woman**
24¾ × 17¾ × 10⅝ (62·8 × 45 × 27)
Aimé Maeght, Paris

230 **Woman** 1962
Ceramic and wood, 63¾ × 24¾ (162 × 62·8)
Aimé Maeght, Paris

231 **Man and Woman**
Ceramic and wood, 98⅜ × 23¼ × 13¾ (248·9 × 59 × 35)
Aimé Maeght, Paris



Hair dishevelled in Pursuit of the Constellations, 1954, 51¼ × 71⅝ (200)

VICTORIA & ALBERT MUSEUM
LIBRARY

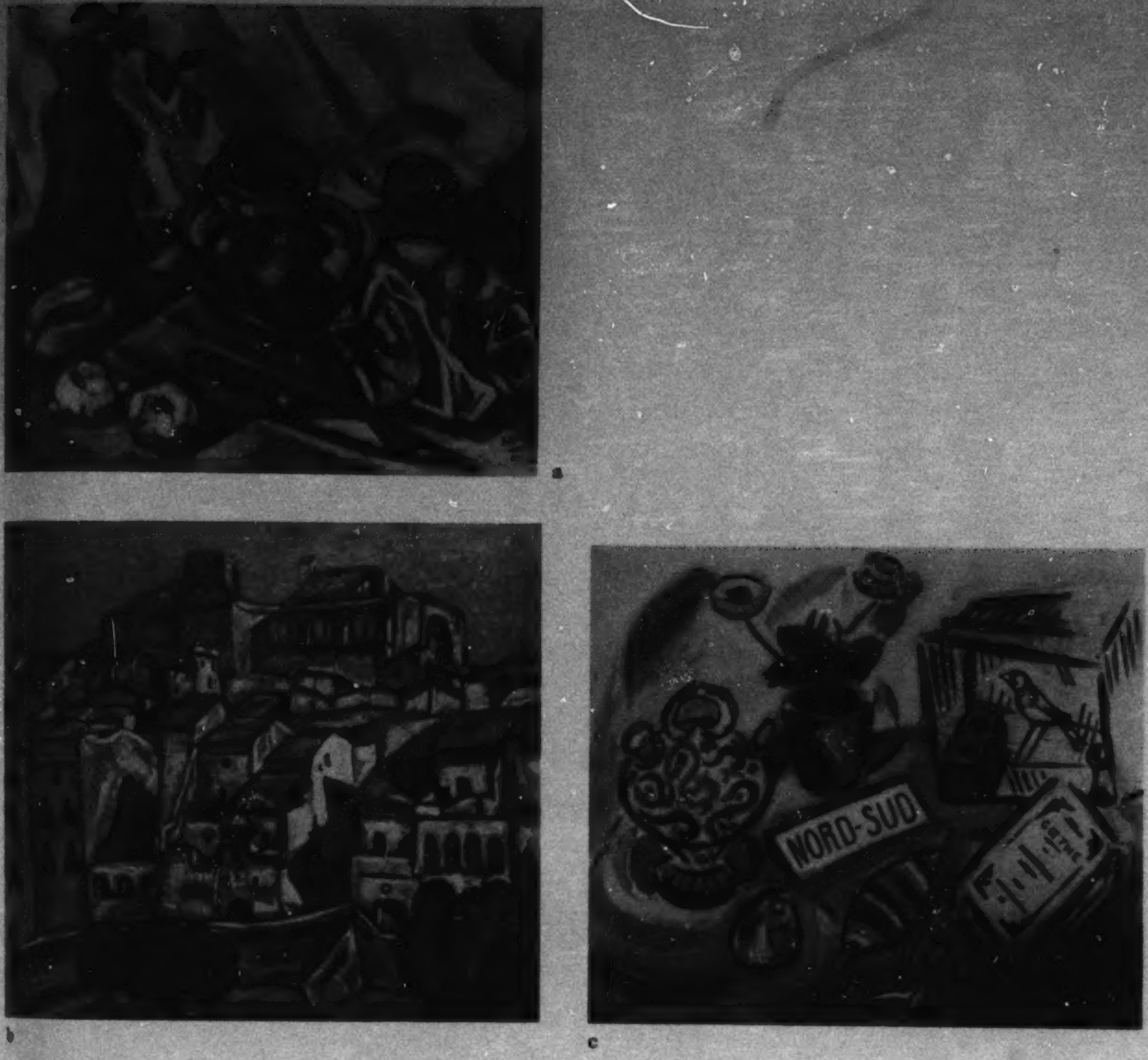
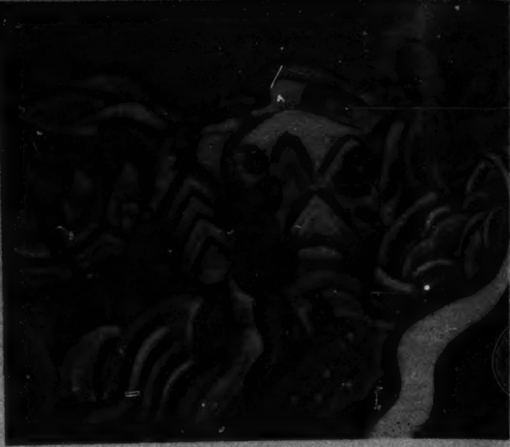
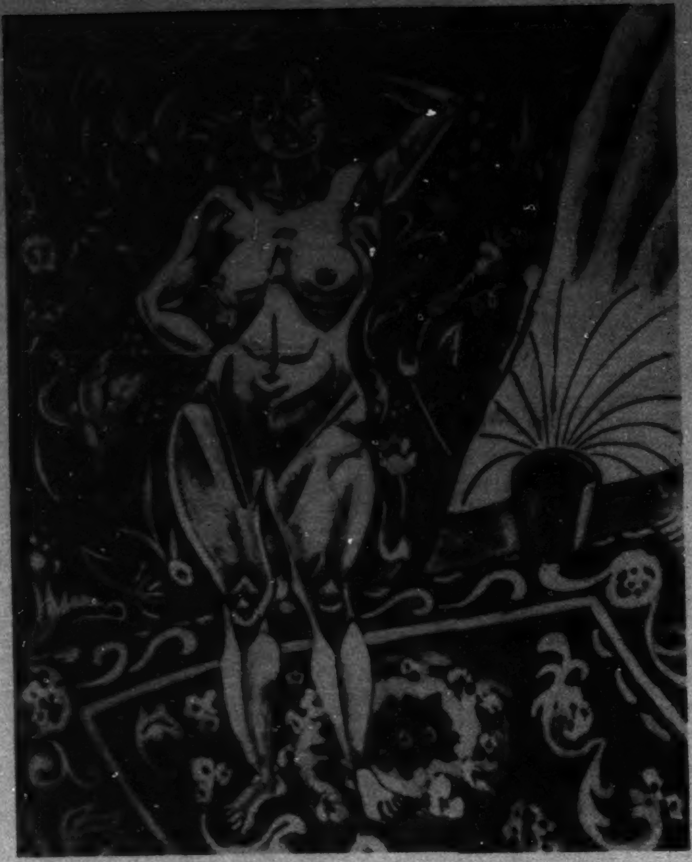

a
NORD-SUD
b
c

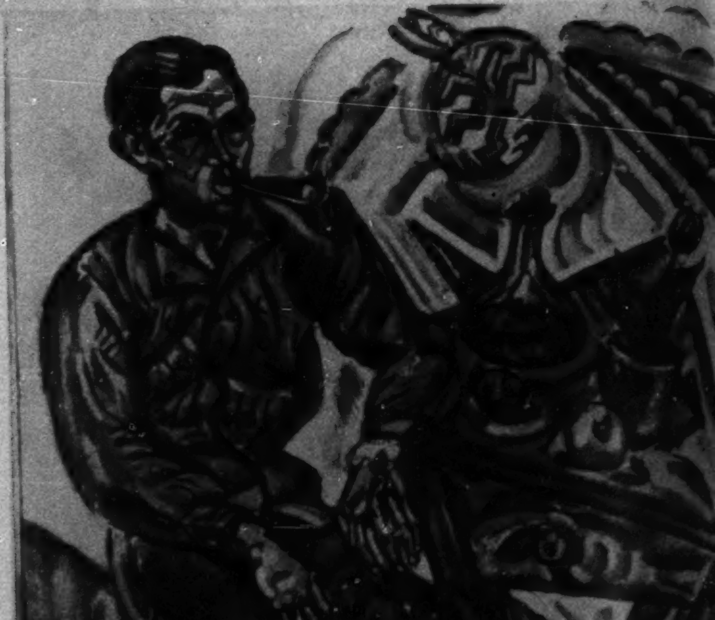
Plate 1a Still-Life with Knife, 1915, 23⅝ × 27 (5)
1b The Village, Montroig, 1916, 22⅞ × 27⅞ (7)
1c Nord-Sud, 1917, 24⅜ × 27⅝ (9)



b

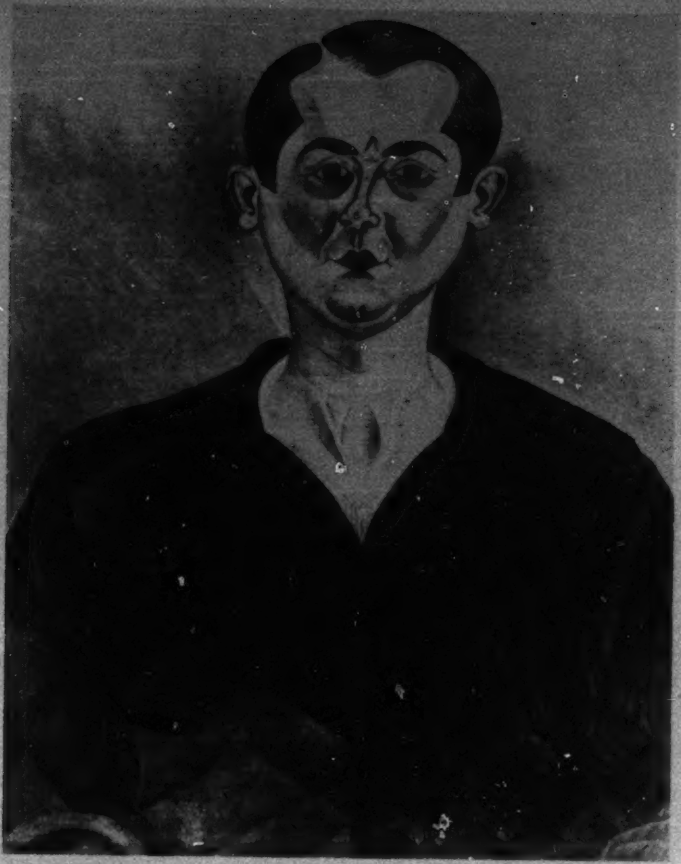


a

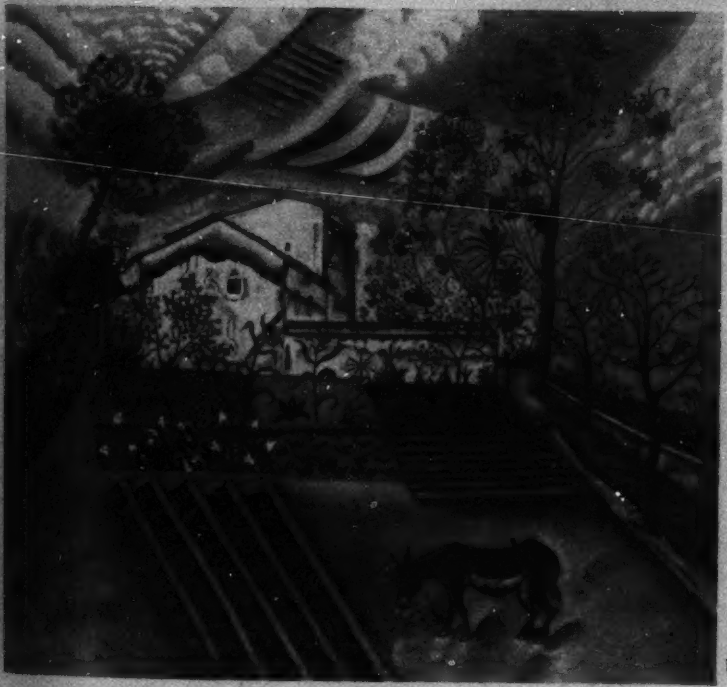


c

Plate 2a Standing Nude, 1918, 59¾ × 48 (17)
2b The Path, Ciurana, 1917, 23⅝ × 28⅜ (12)
2c Portrait of V. Nubiola, 1917, 40⅛ × 44⅛ (16)



a



b

Plate 3a Self-Portrait, 1919, 28¾ × 23⅝ (22)
3b Vegetable Garden with Donkey, 1918, 25¼ × 27⅝ (18)

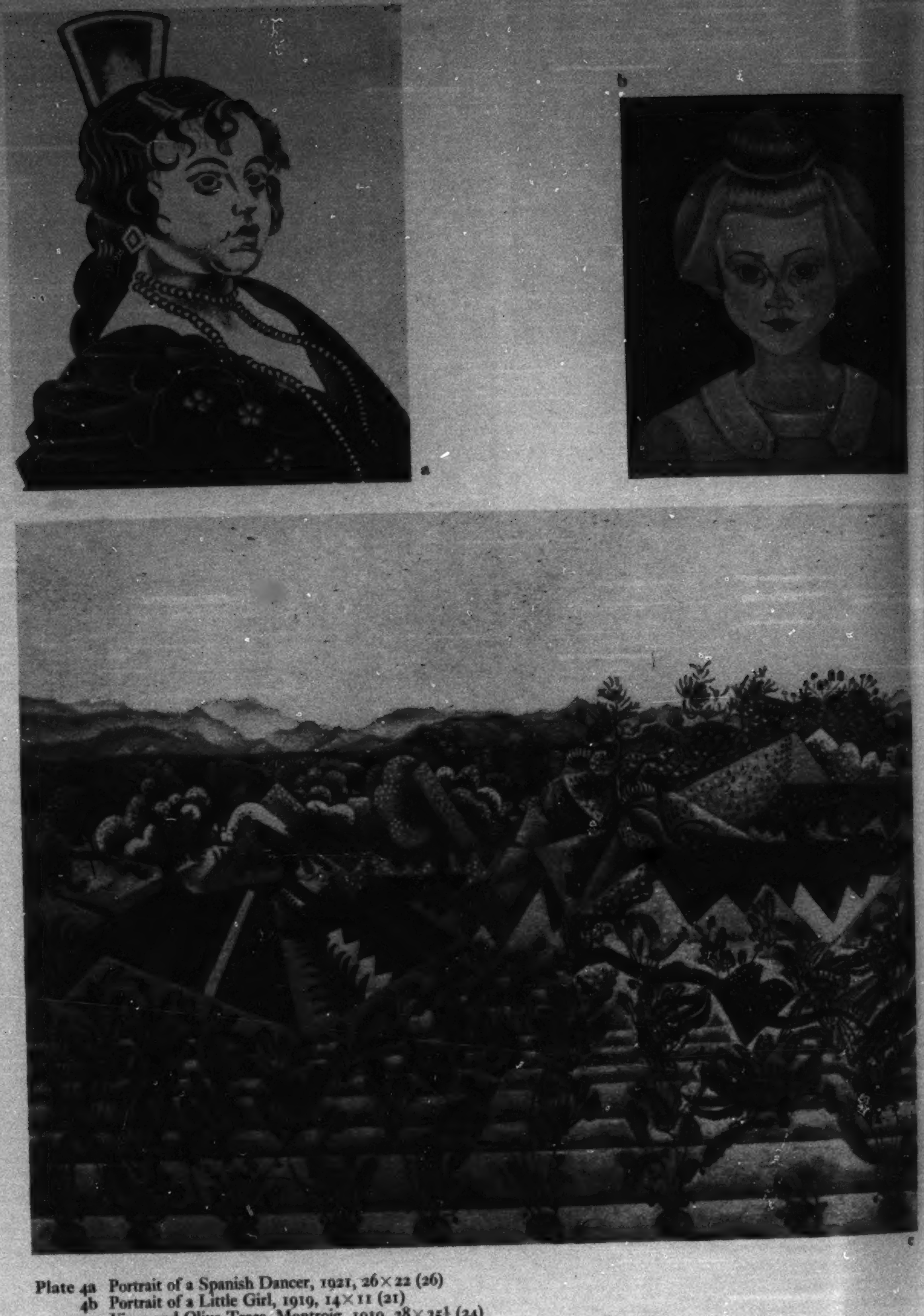


Plate 4a Portrait of a Spanish Dancer, 1921, 26×22 (26)
4b Portrait of a Little Girl, 1919, 14×11 (21)
4c Vines and Olive Trees, Montroig, 1919, 28×35¼ (24)

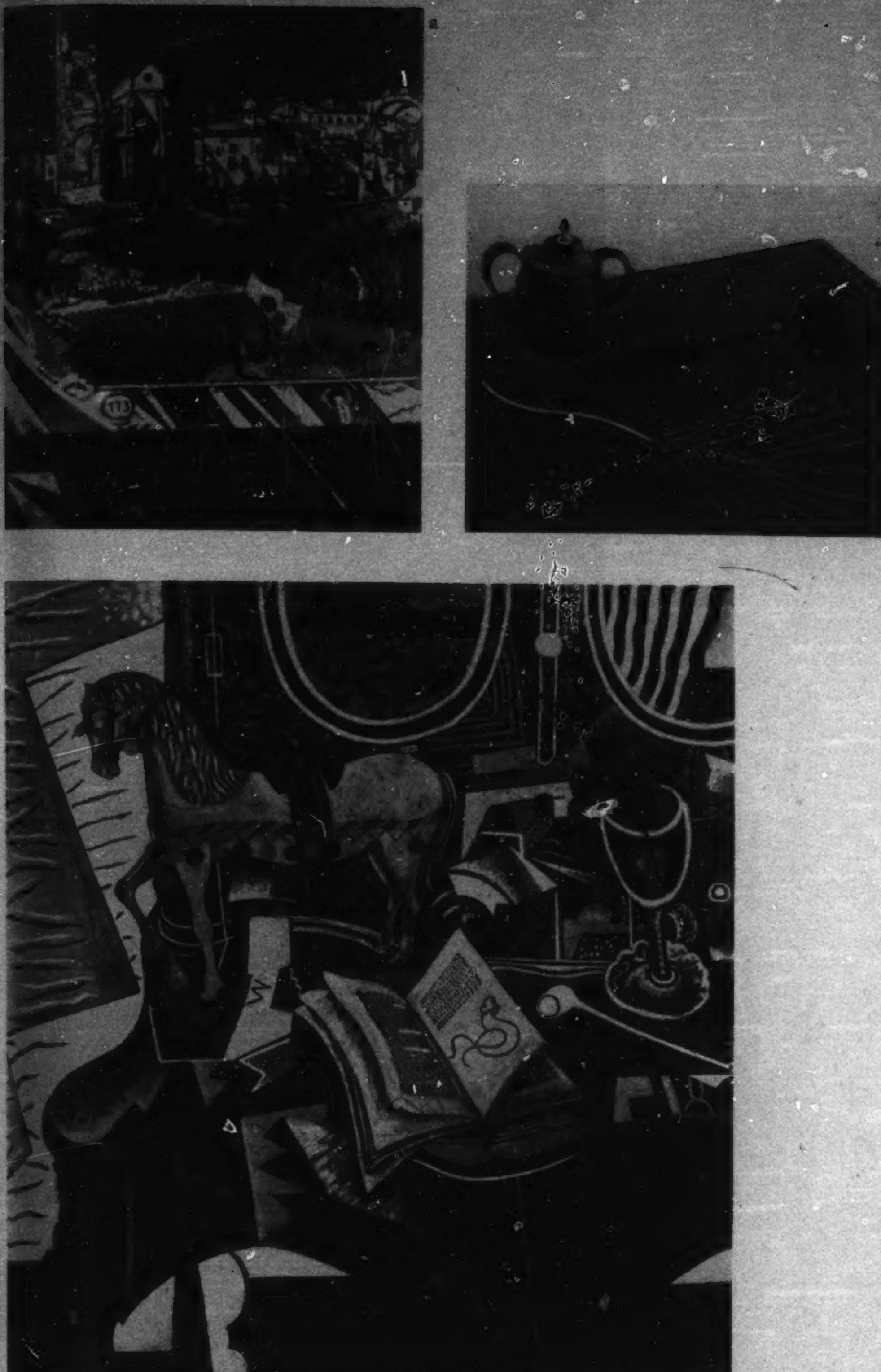
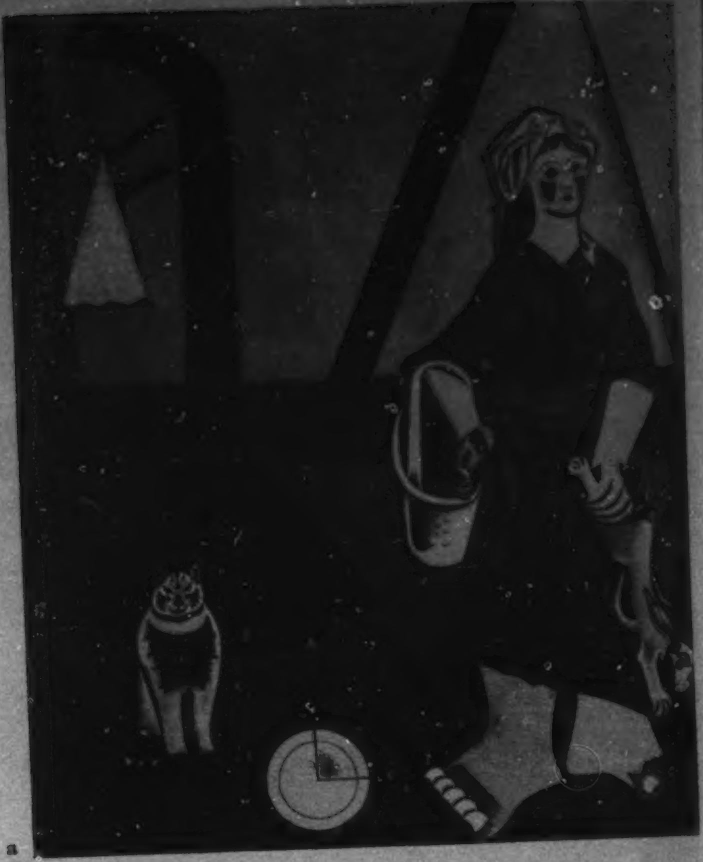
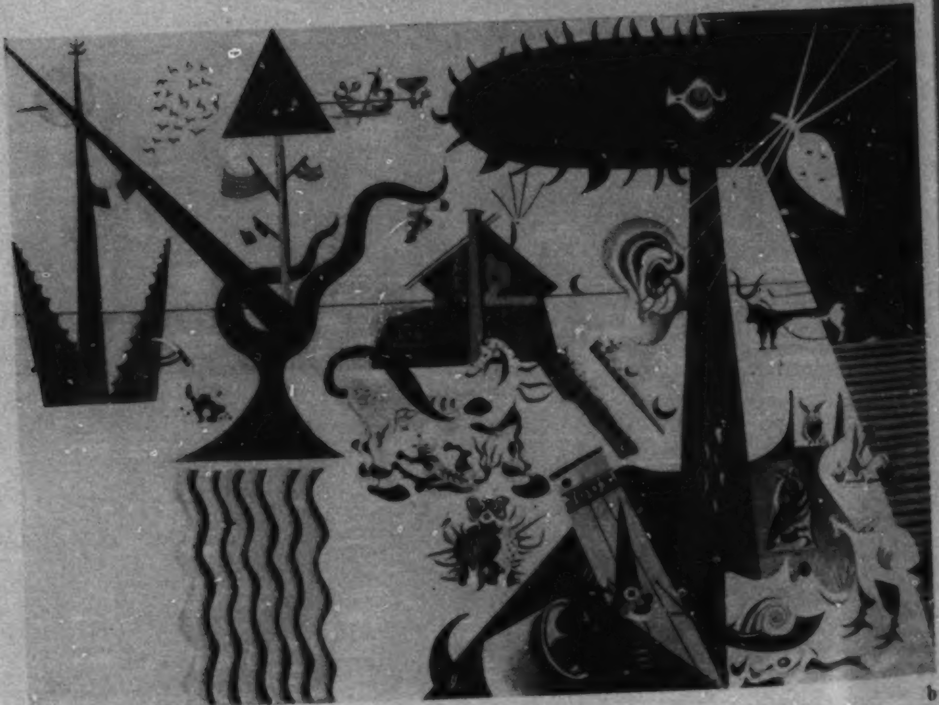


Plate 5a Montroig, the Village and Church, 1919, 28¾ × 24 (23)
5b The Ear of Corn, 1922–23, 14⅞ × 18⅛ (29)
5c Still-Life with Toy Horse, 1920, 32⅛ × 29⅛ (25)

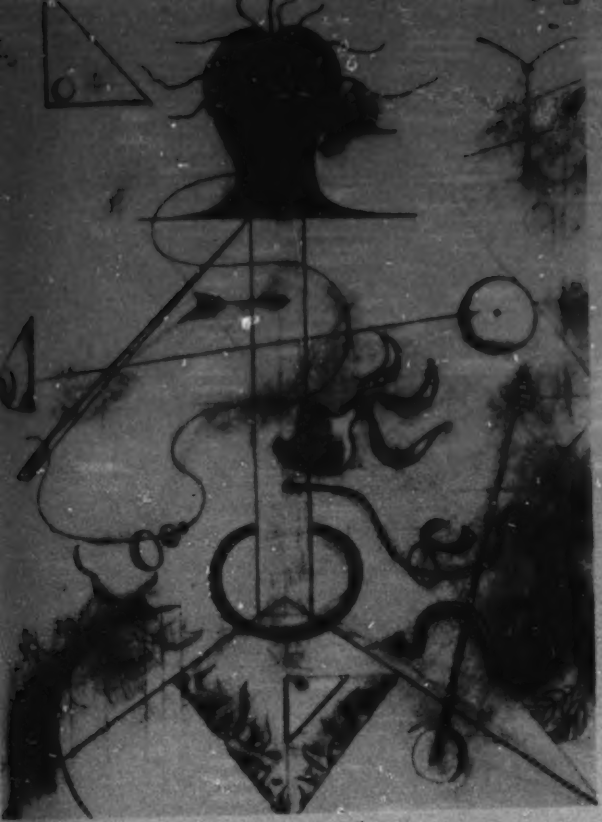


a

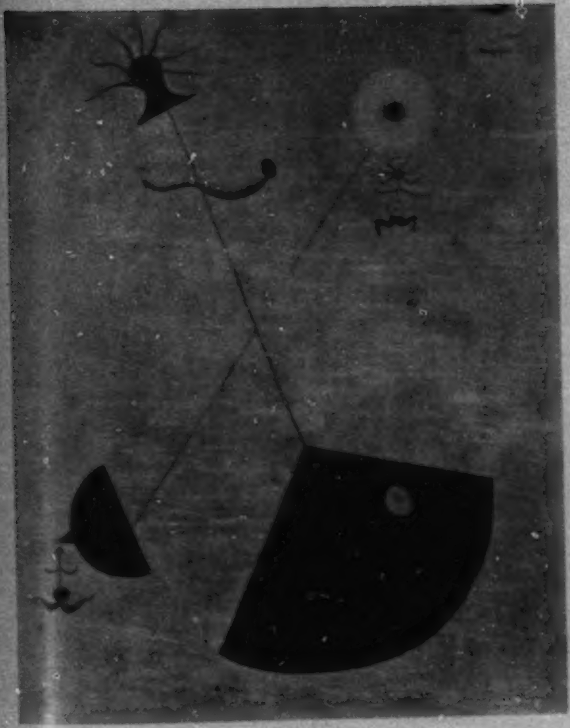


b

Plate 6a The Farmer's Wife, 1922–23, 31⅞ × 25⅝ (30)
6b The Ploughed Field, 1923–24, 26 × 37 (31)

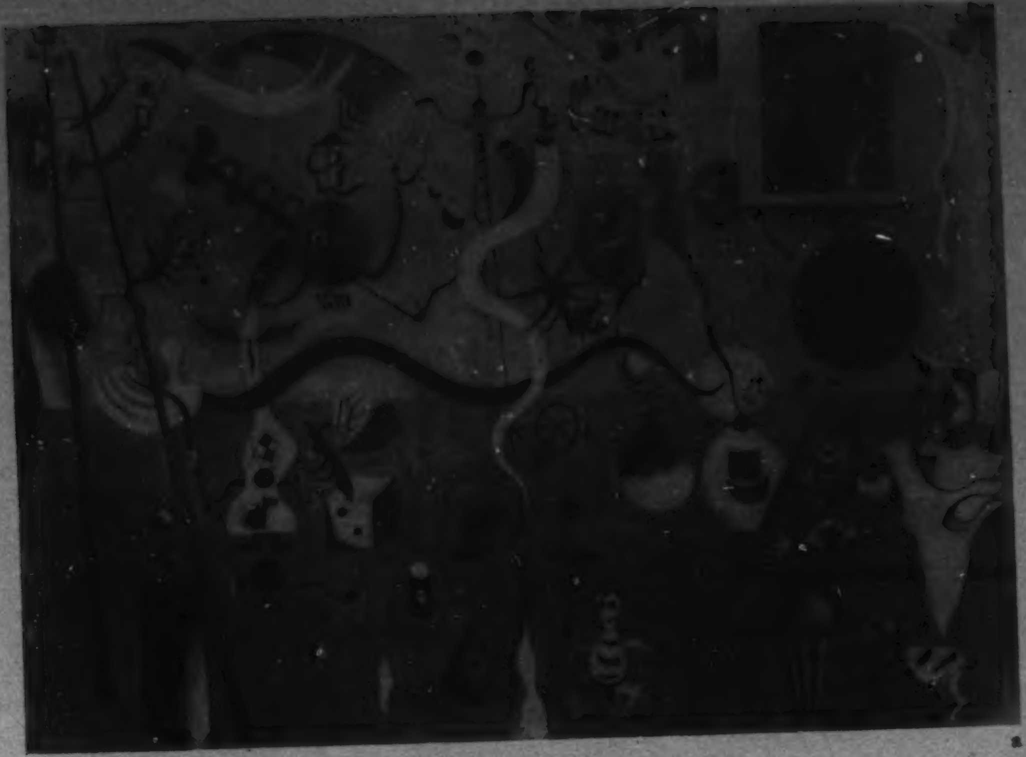


a

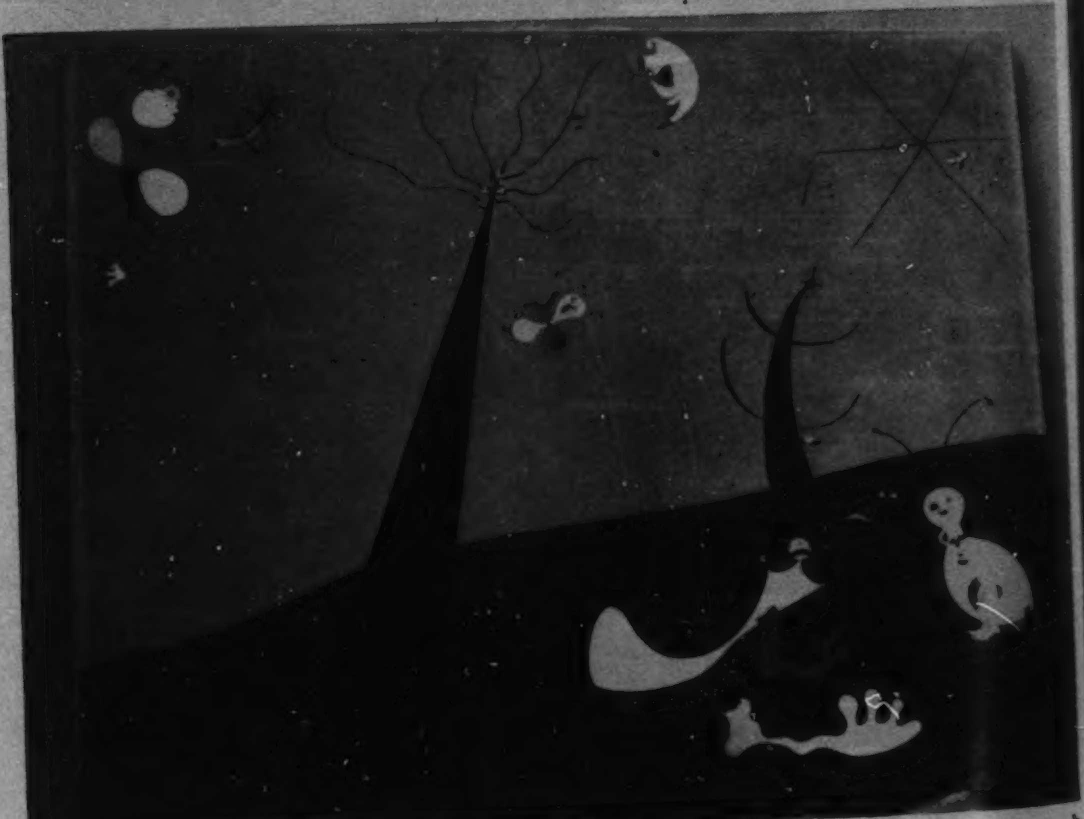


b

Plate 7a Portrait of Madame K, 1924, 45¼ × 35 (36)
7b Maternity, 1924, 36¼ × 28¾ (33)

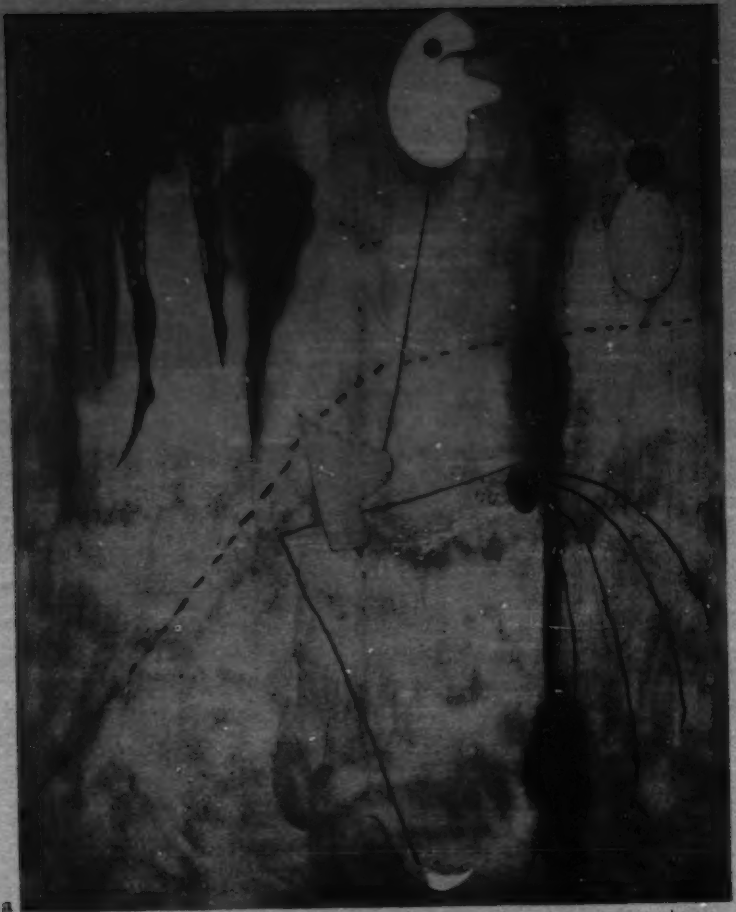


a

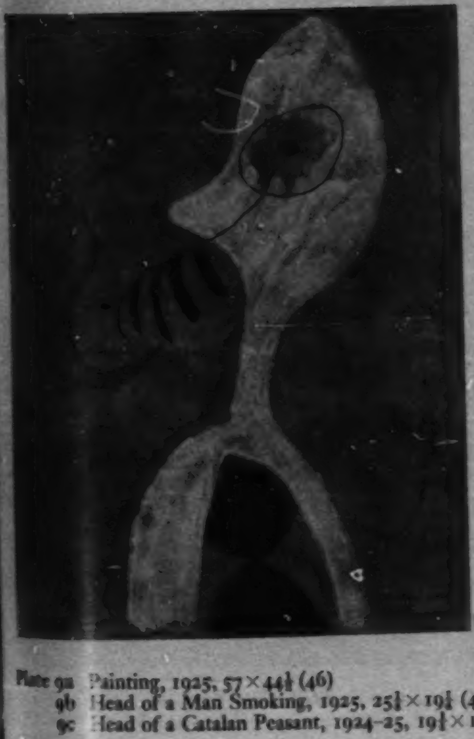


b

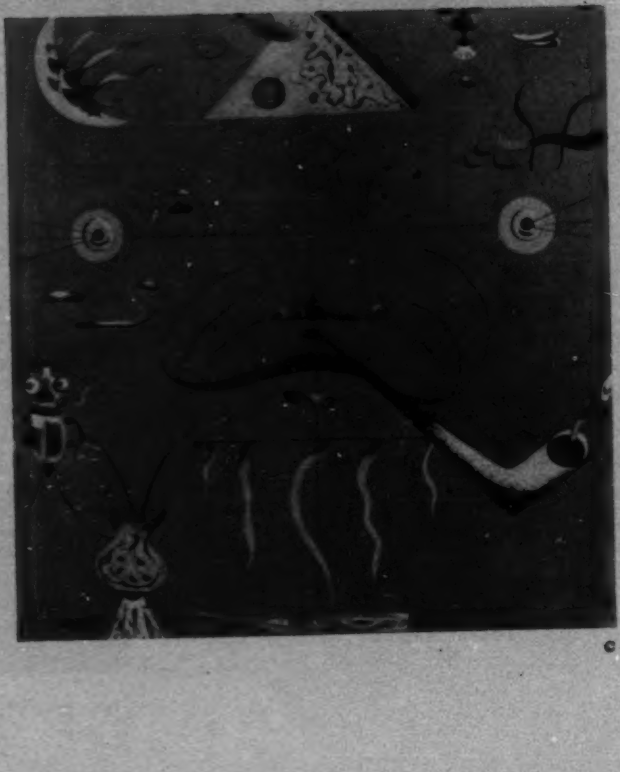
Plate 8a Harlequin's Carnival, 1924–25, 26 × 36⅝ (39)
8b Dialogue of the Insects, 1924–25, 25⅝ × 36¼ (40)



a



b



c

Plate 9a Painting, 1925, 57 × 44½ (46)
9b Head of a Man Smoking, 1925, 25⅝ × 19¾ (49)
9c Head of a Catalan Peasant, 1924–25, 19¼ × 18⅛ (42)

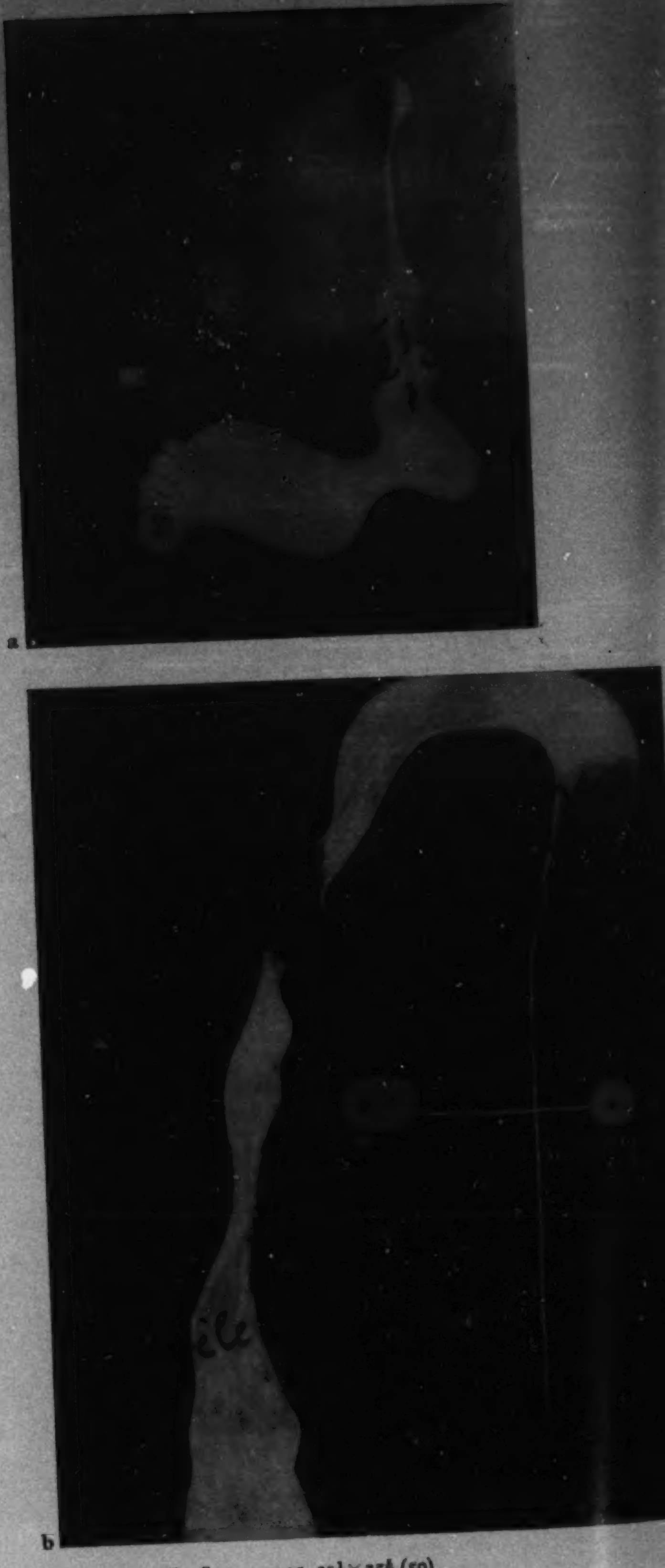
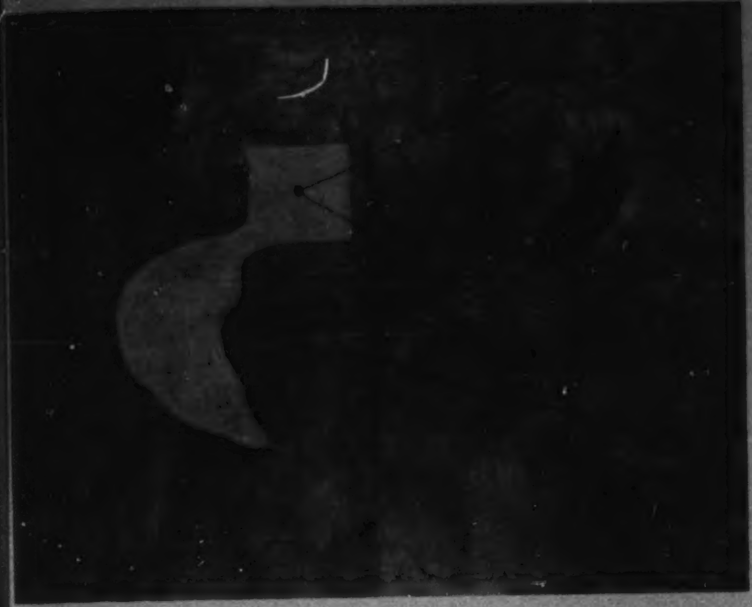
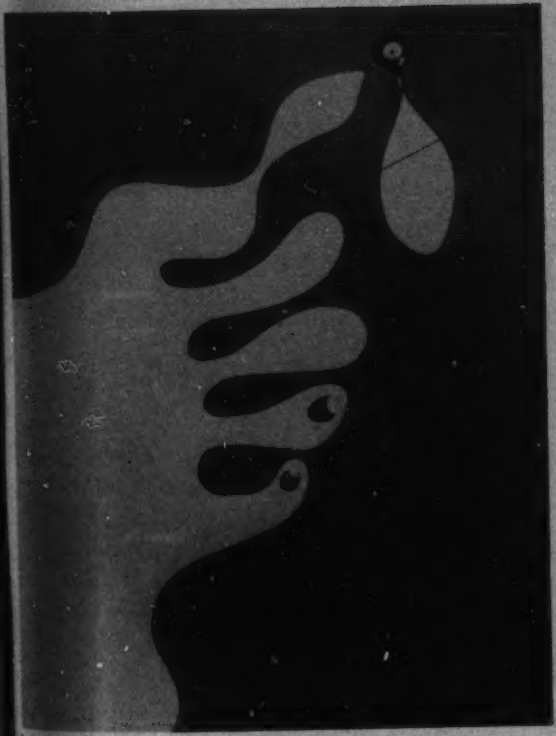


Plate 10a The Statue, 1925, 31⅞ × 25⅝ (50)
10b 'Le corps de ma brune . . .', 1925, 51⅛ × 37¾ (52)



a



b

c

Plate 11a The Siesta, 1925, 38¼ × 57½ (45)
11b Hand Catching a Bird, 1926, 36¼ × 28¾ (61)
11c Painting, 1925, 57½ × 44⅞ (56)

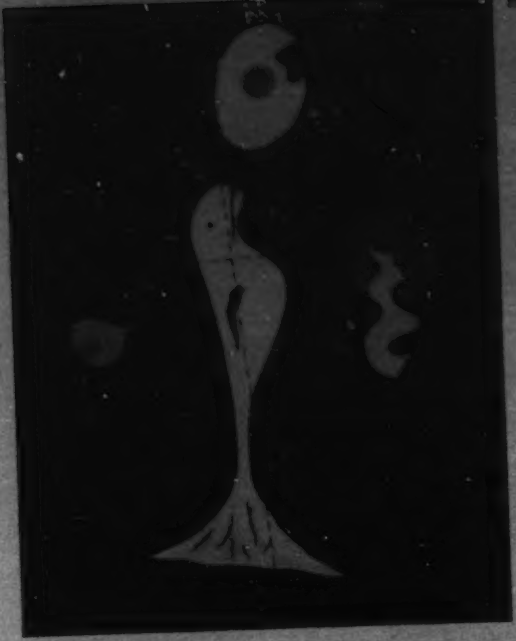
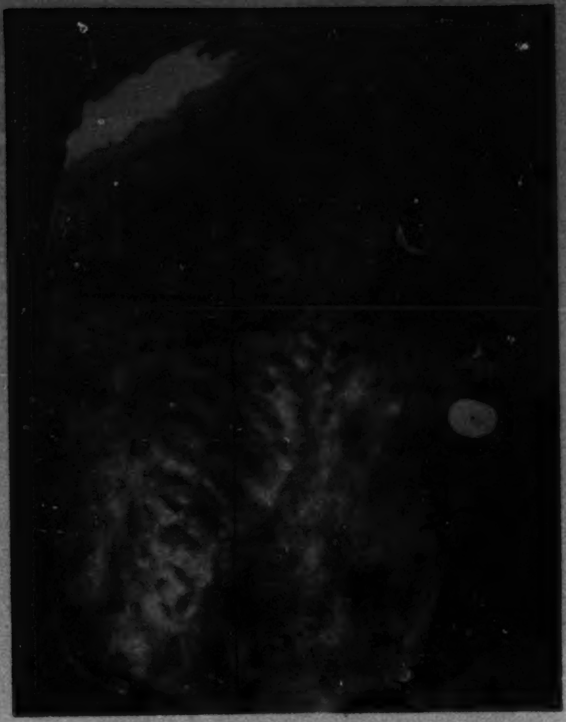
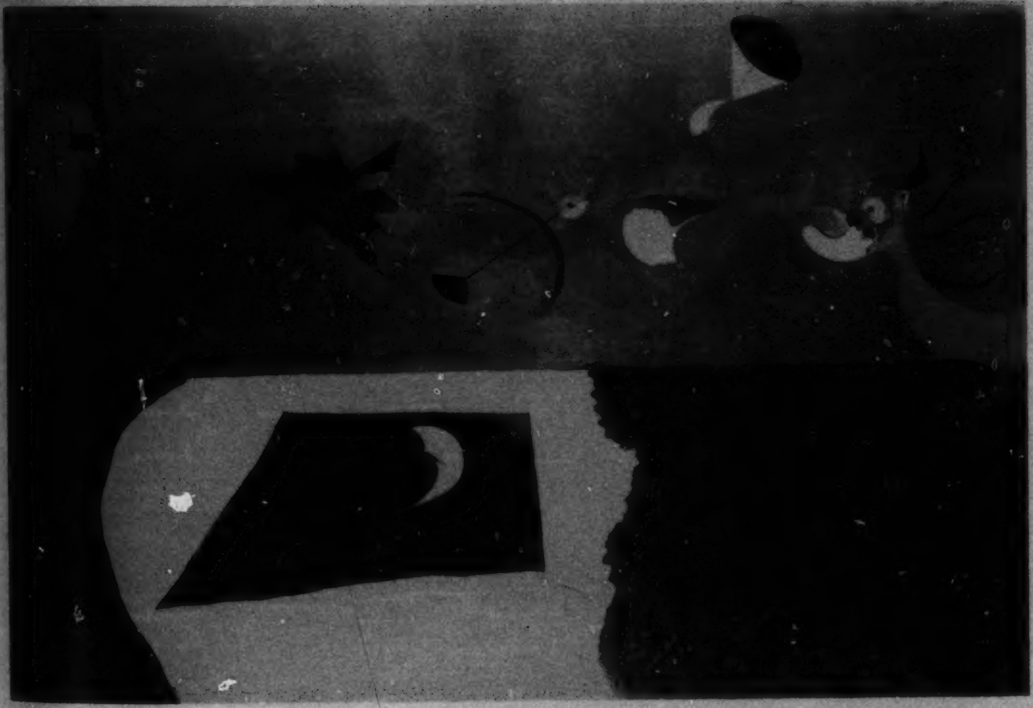


Plate 12a Nude, 1926, 36¼ × 28¾ (65)
12b Dog Barking at the Moon, 1926, 28¾ × 36¼ (64)
12c Landscape—known as The Grasshopper, 1926, 44⅞ × 57⅝ (63)

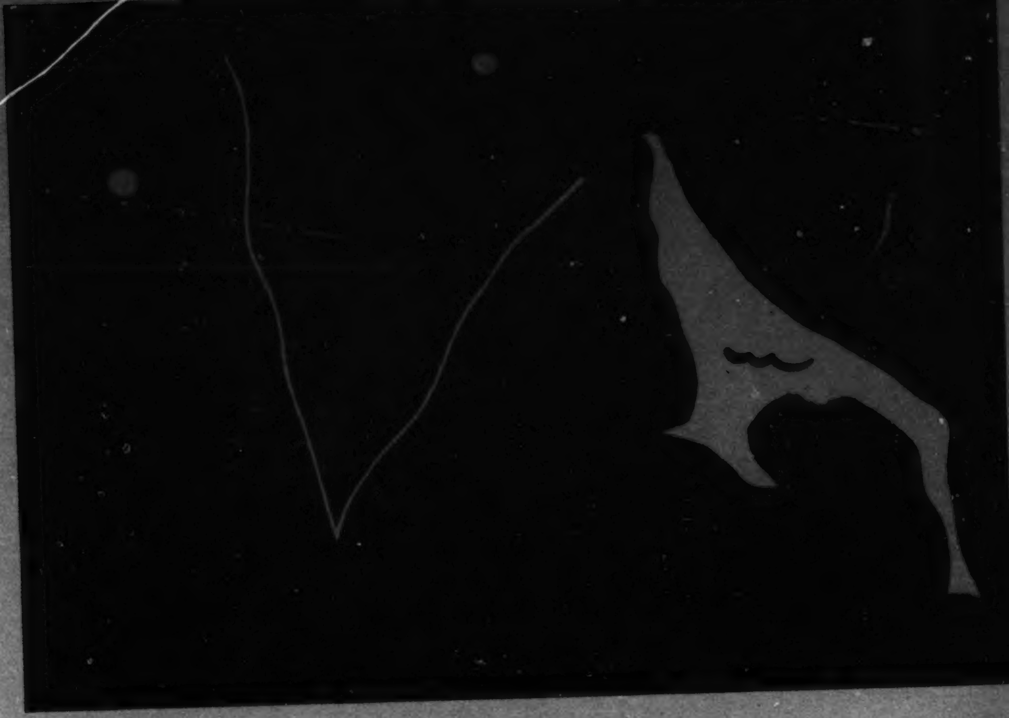


a

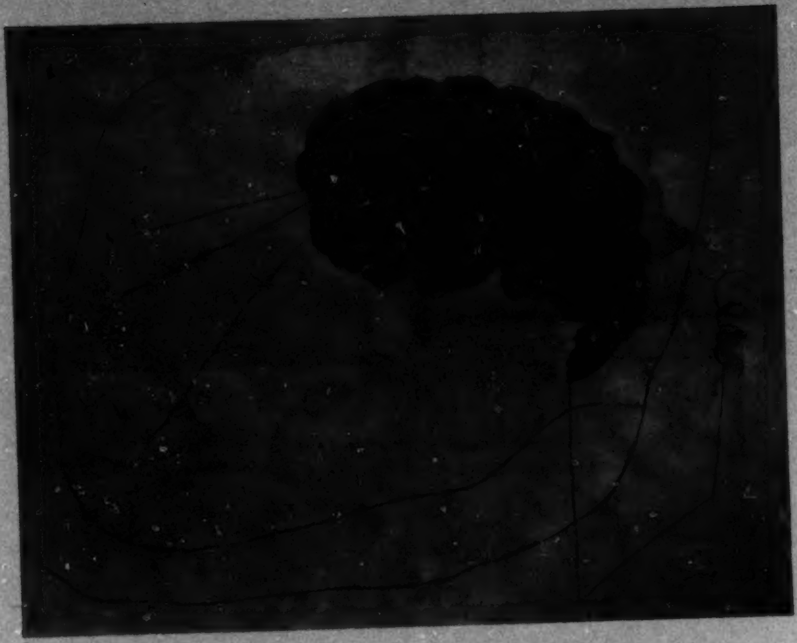


b

Plate 13a 'Amour', 1926, 44⅞ × 57½ (62)
13b Animated Landscape, 1927, 51⅛ × 76¾ (72)

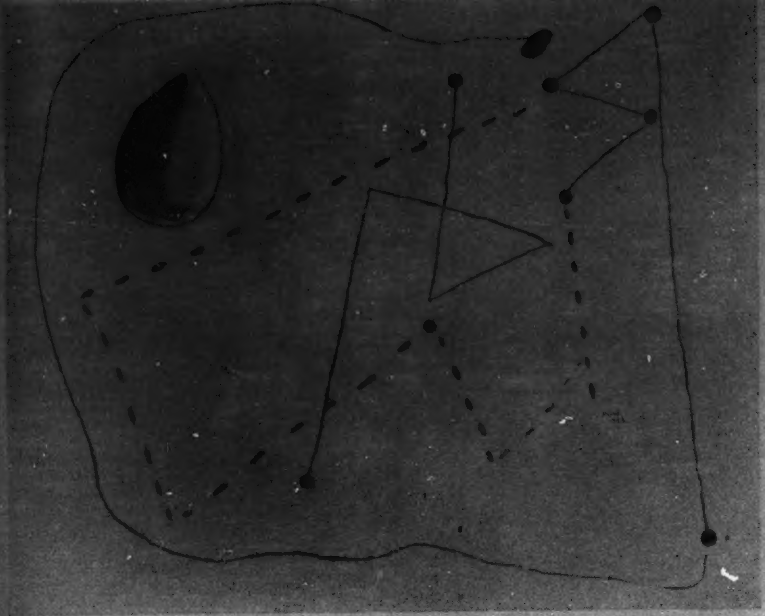


a

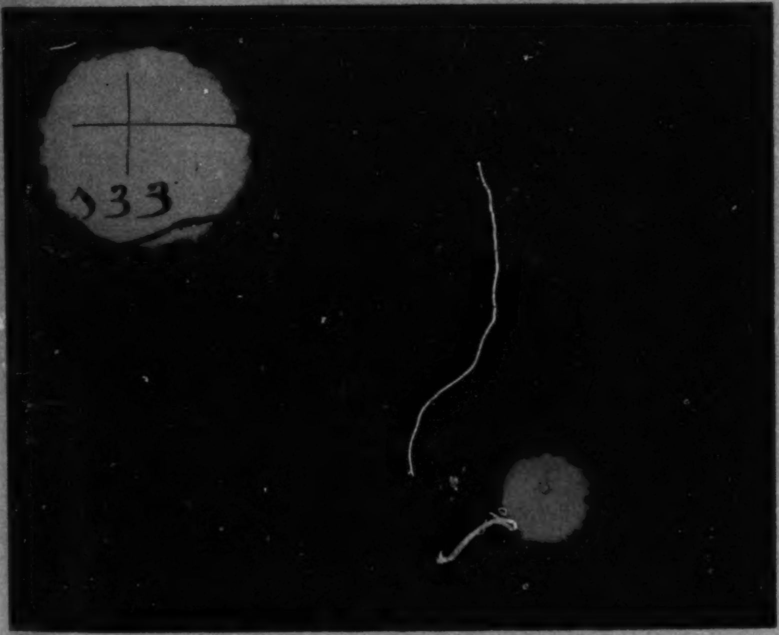


b

Plate 14a Circus Horse, 1927, 76¾ × 110¼ (67)
14b Circus Horse, 1925, 45 × 57¾ (59)



a



b

Plate 15a Painting on a white ground, 1927, 25⅝ × 31⅞ (77)
15b 'Le Signe de la Mort', 1927, 28¾ × 36¼ (76)

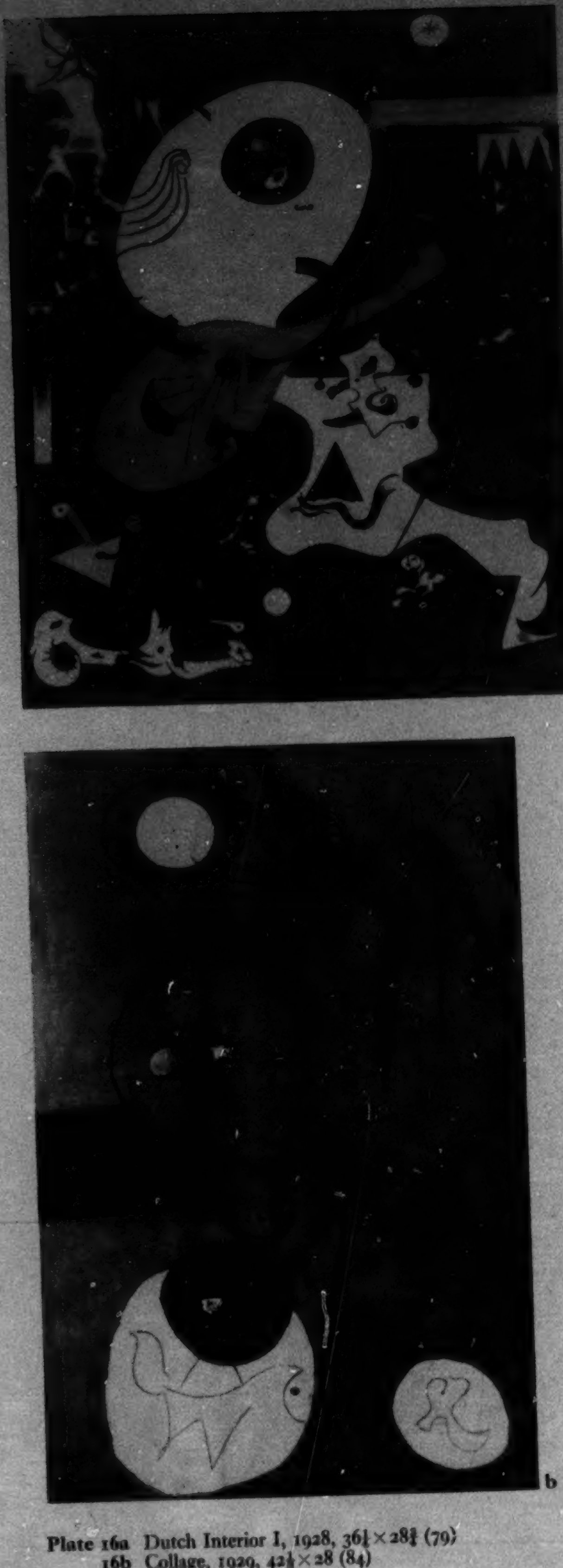
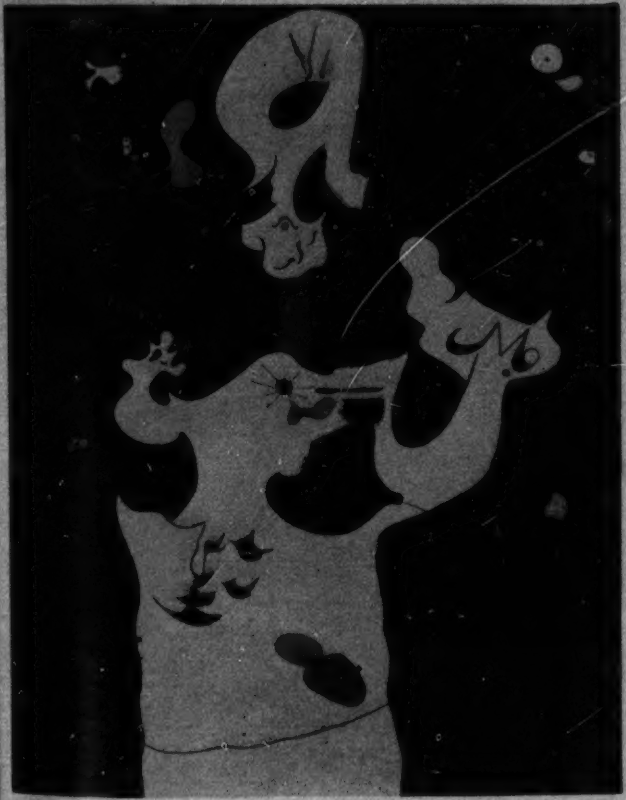


Plate 16a Dutch Interior I, 1928, 36¼ × 28¾ (79)
16b Collage, 1929, 42⅛ × 28 (84)

a

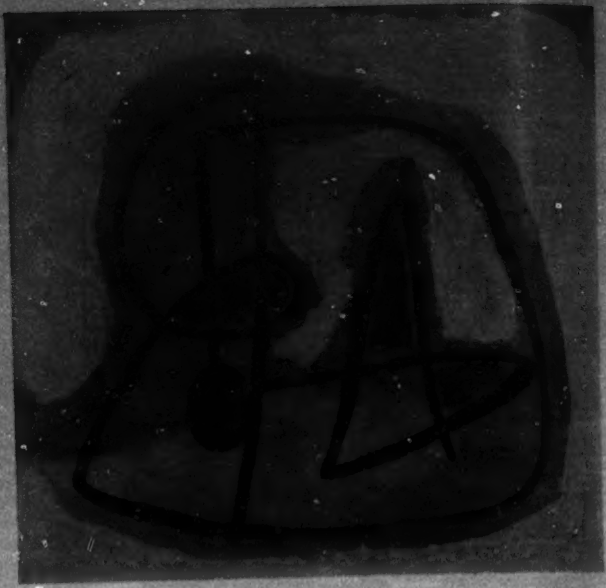


b

Plate 17a Queen Louise of Prussia, 1929, 31⅞ × 39⅜ (81)
17b The Potato, 1928, 39⅜ × 32⅛ (80)

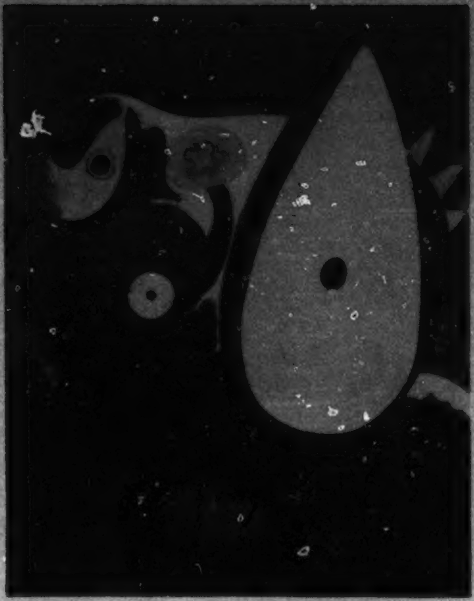
a

b

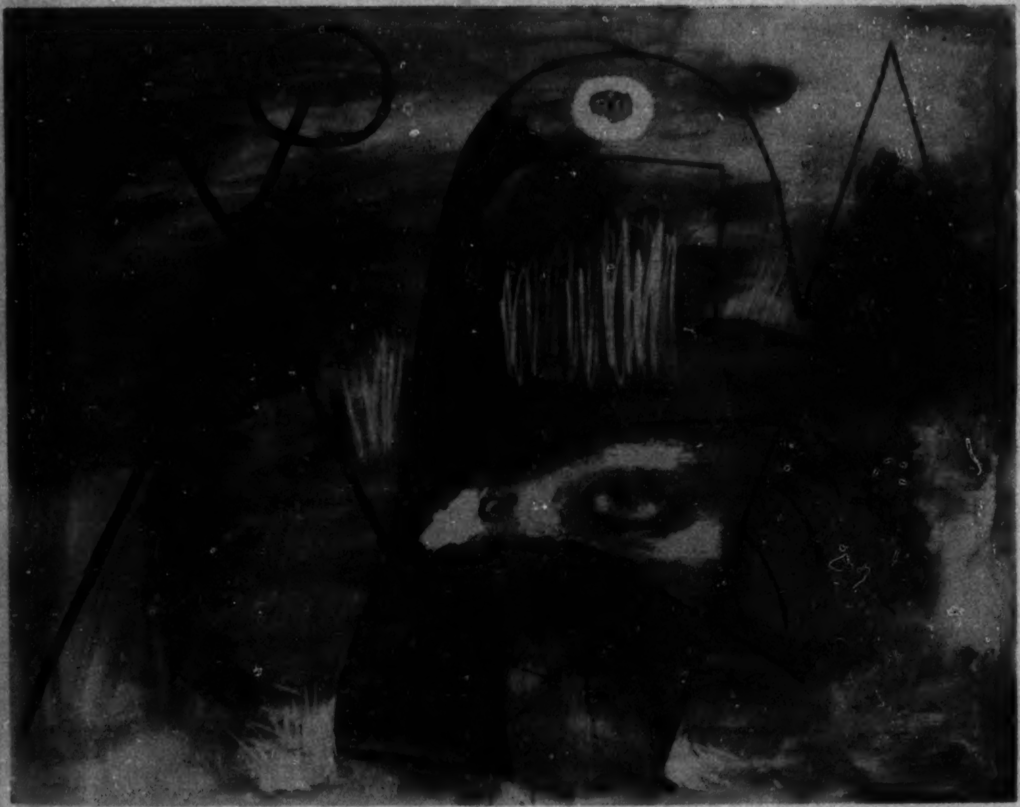


c

Plate 18a Painting, 1930, 14¼ × 10⅞ (87)
18b Head of a Man II, 1931, 23⅝ × 25⅝ (91)
18c Two Dancers, 1931, 36¼ × 28¾ (88)

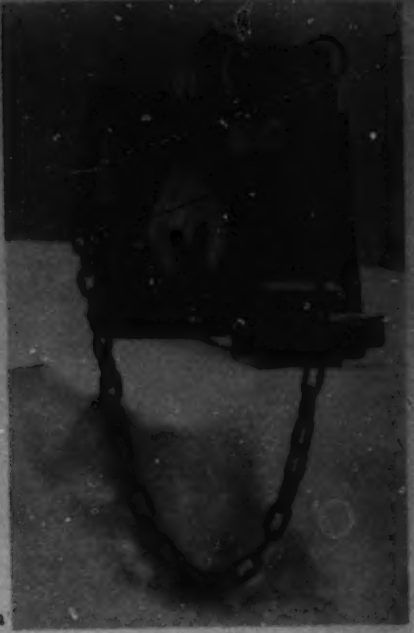


a

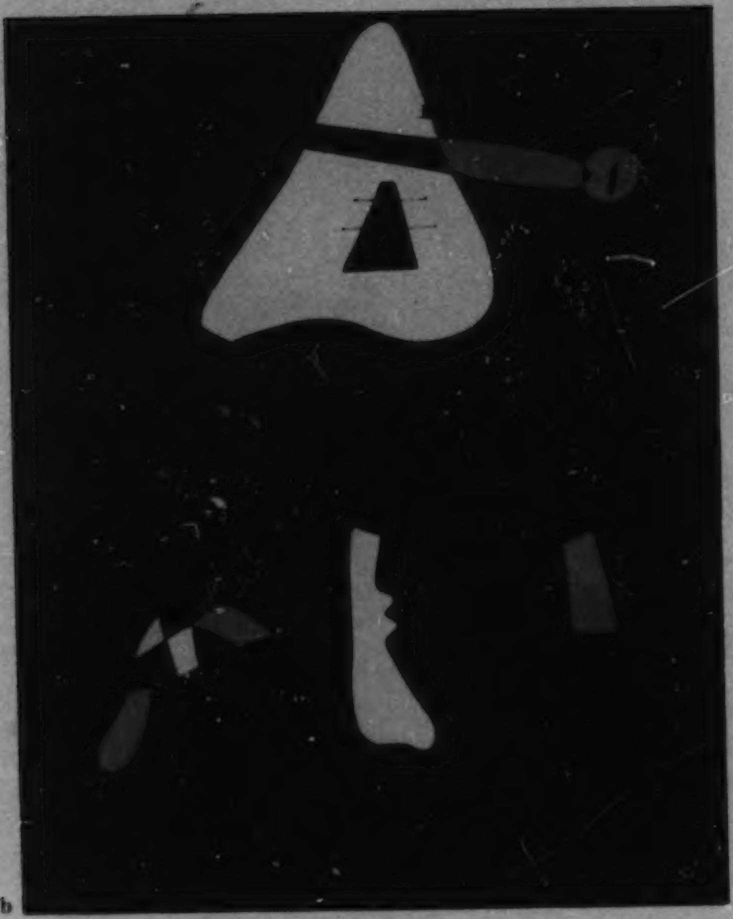


b

Plate 19a Human Head, 1931, 31⅞ × 25⅝ (93)
19b Man, Woman and Child, 1931, 35¼ × 45¼ (90)

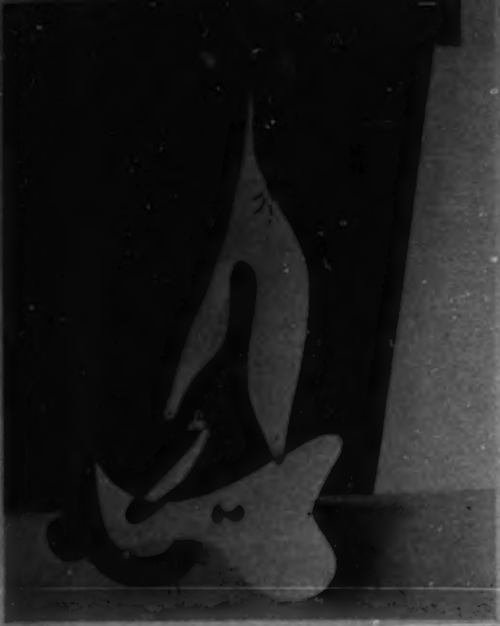


a

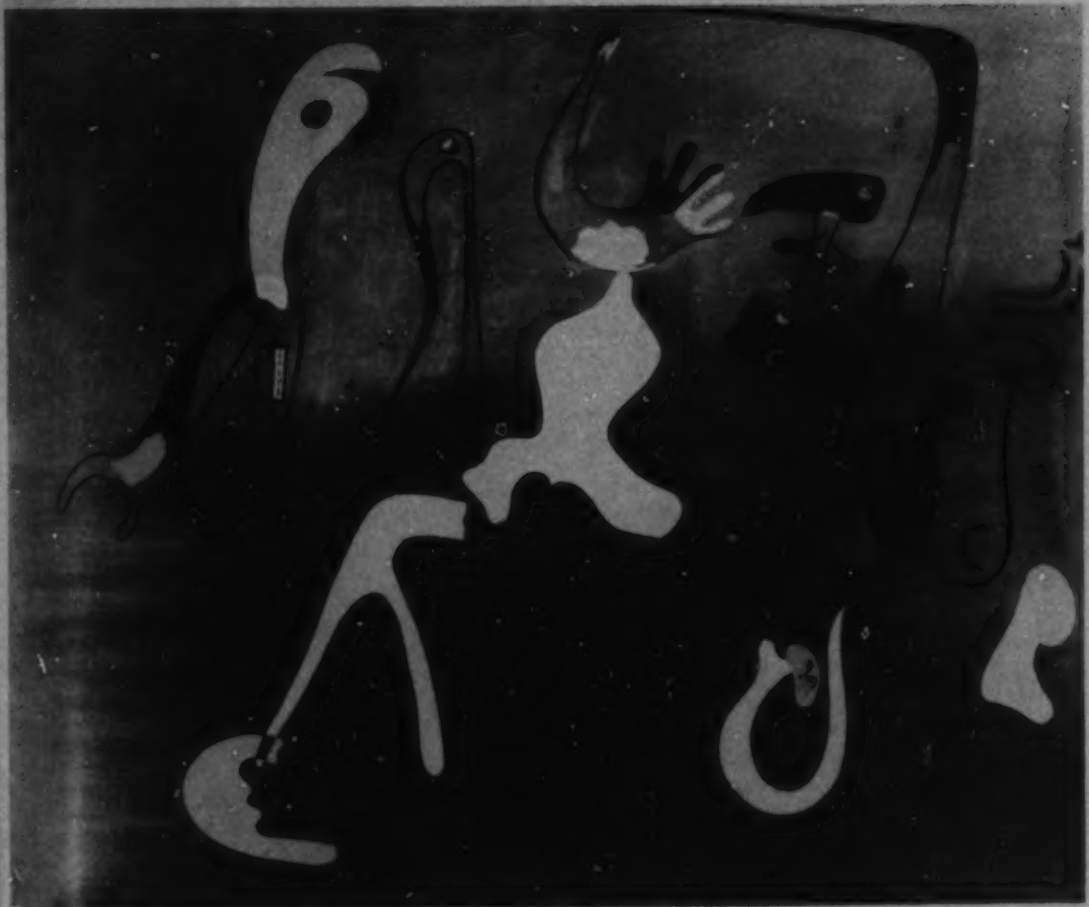


b

Plate 20a Object—Man and Woman, 1931, 13¾ × 7⅛ (100)
20b Painting, 1933, 57⅛ × 44⅞ (109)



a



b

Plate 21a Seated Woman, 1932, 18⅛ × 15 (103)
21b Painting, 1933, 51⅛ × 63¾ (108)

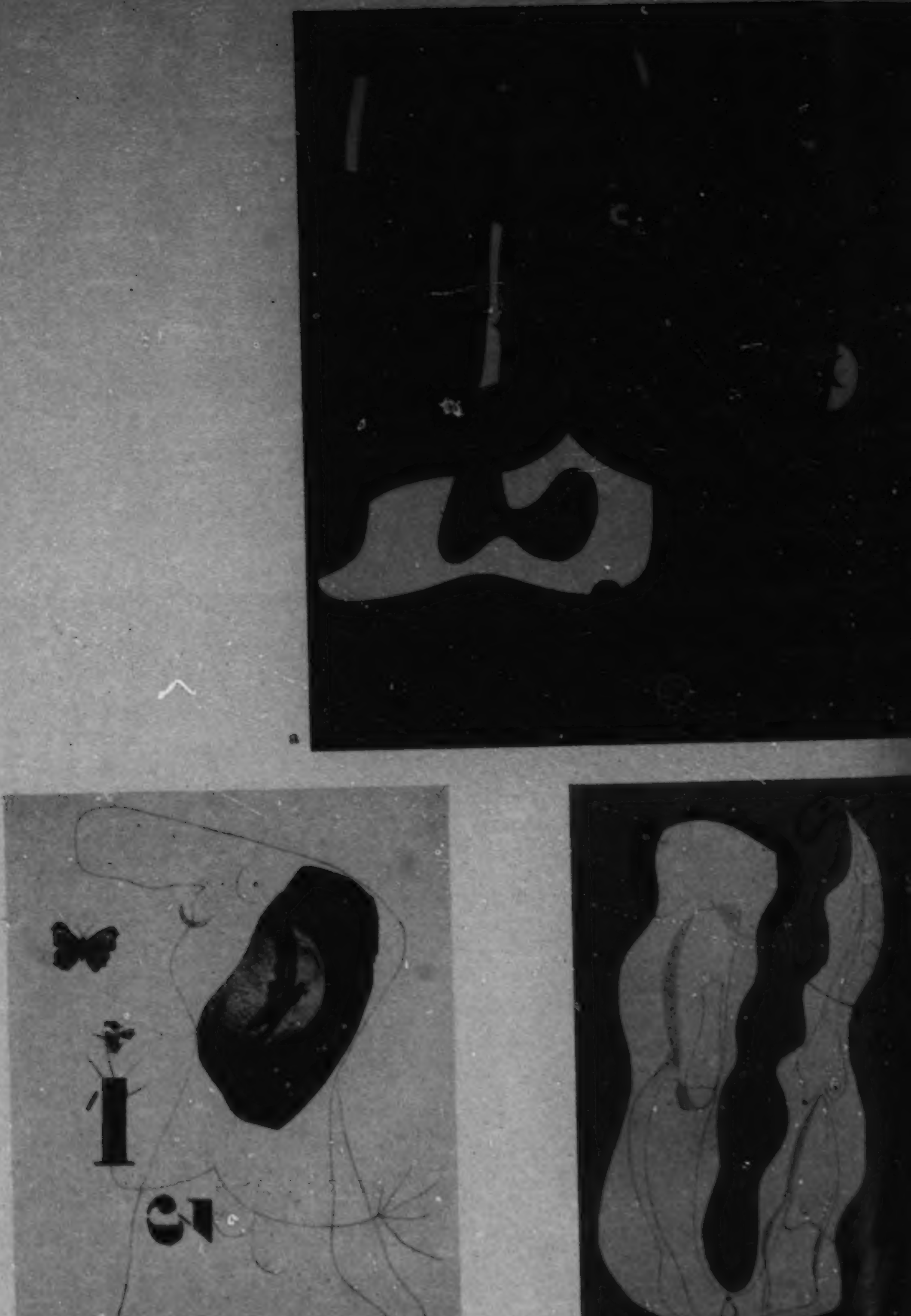
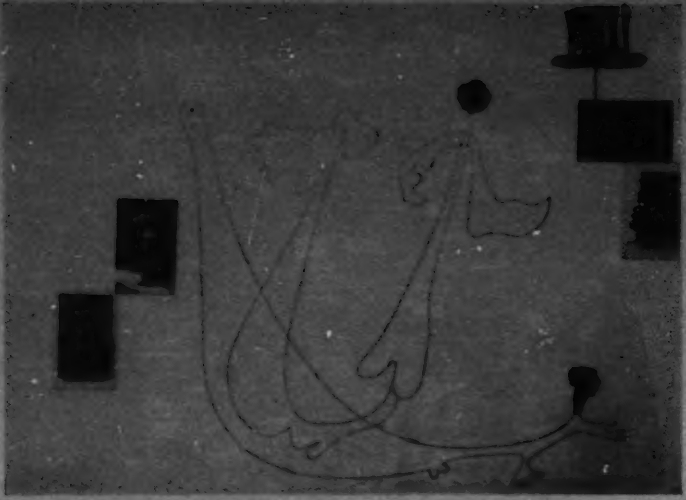
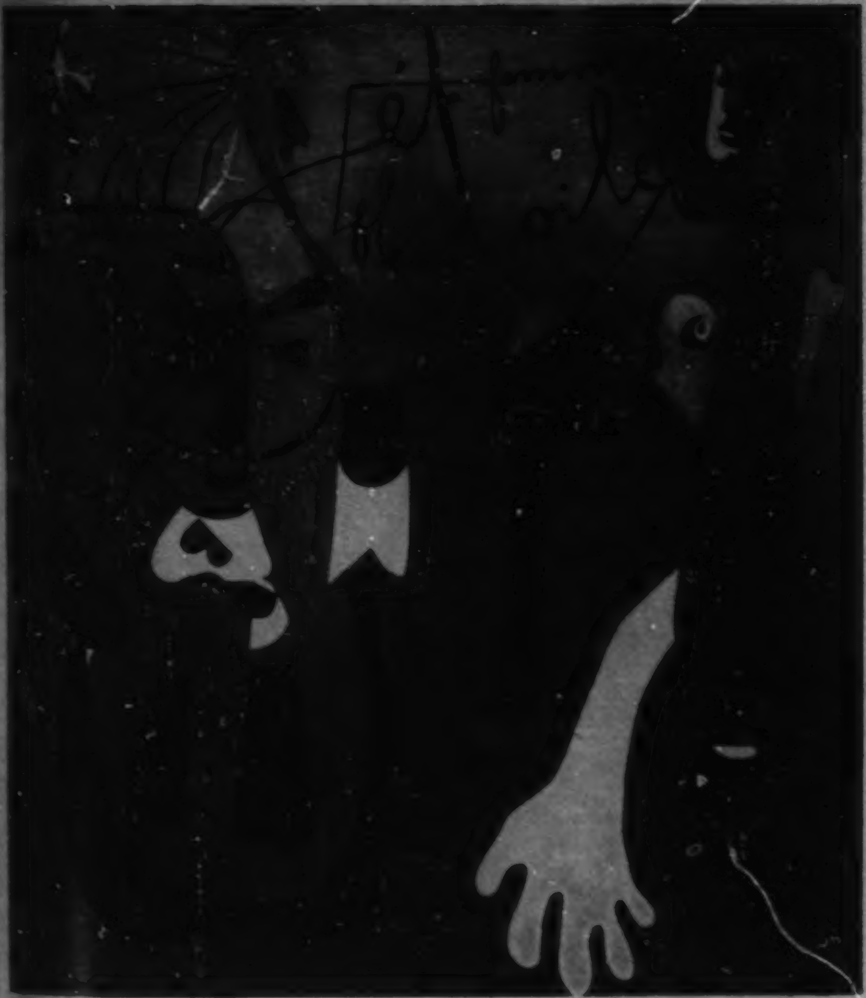


Plate 22a 'Personnages rythmiques', 1934, 76×67¾ (116)
22b Drawing-collage—The Butterfly, 1933, 25×13¾ (112)
22c Painting-collage, 1934, 14½×9 (121)

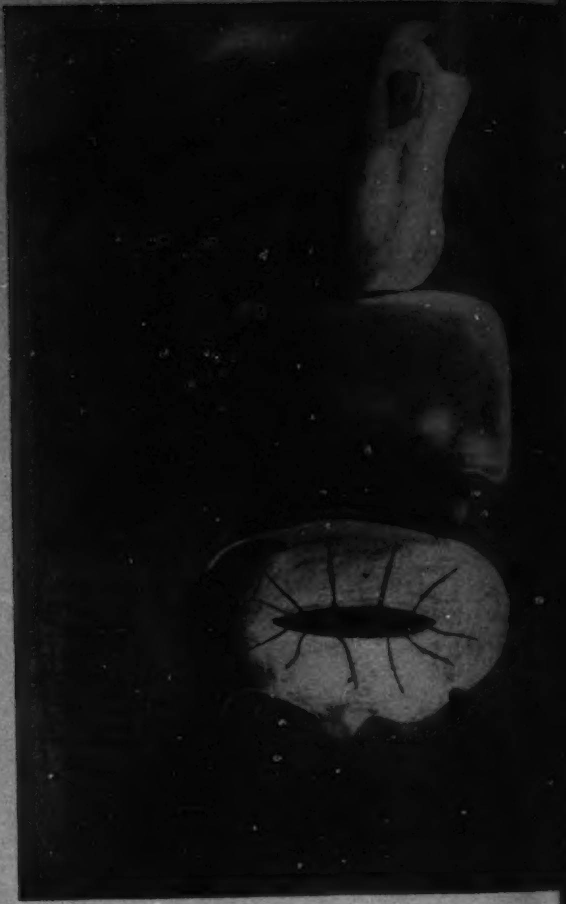


a

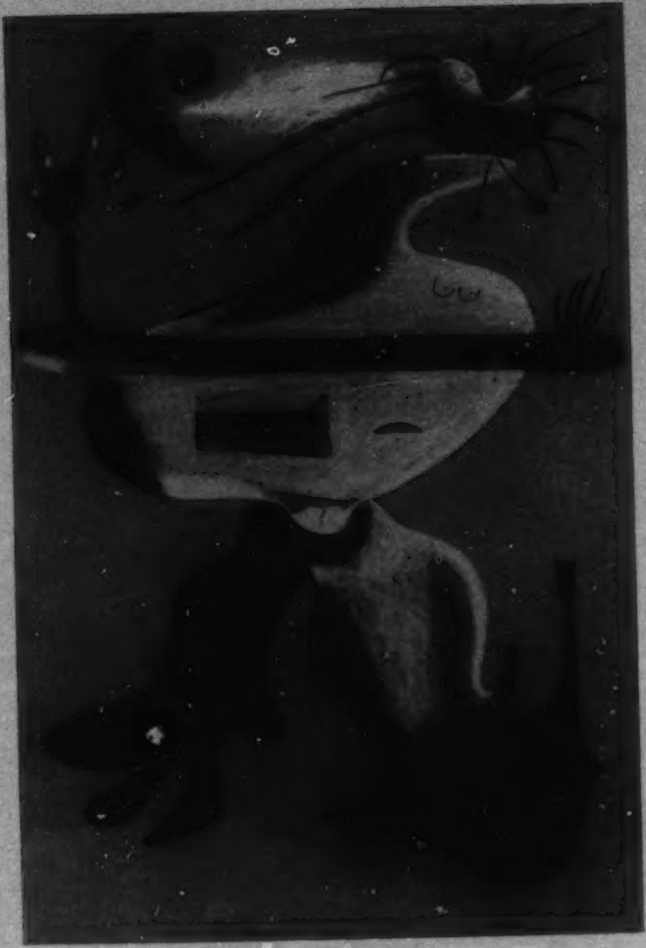


b

Plate 23a Drawing-collage, 1933, 28¾ × 41 (111)
23b 'Escargot et Femme, Fleur, Etoile', 1934, 76¾ × 67¾ (115)

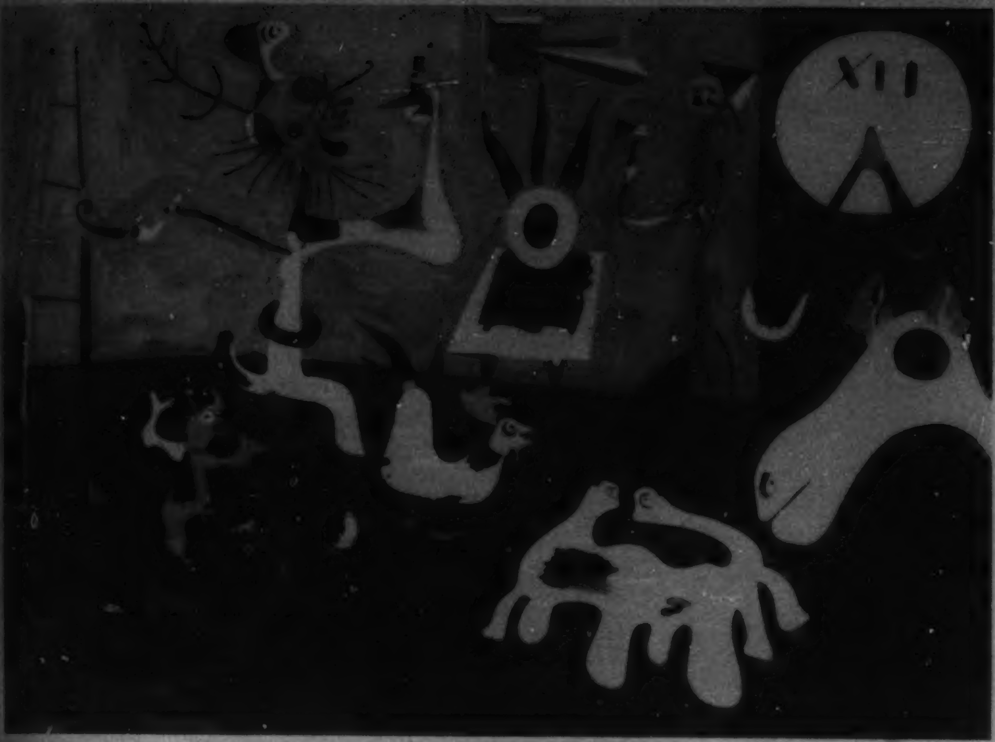


a

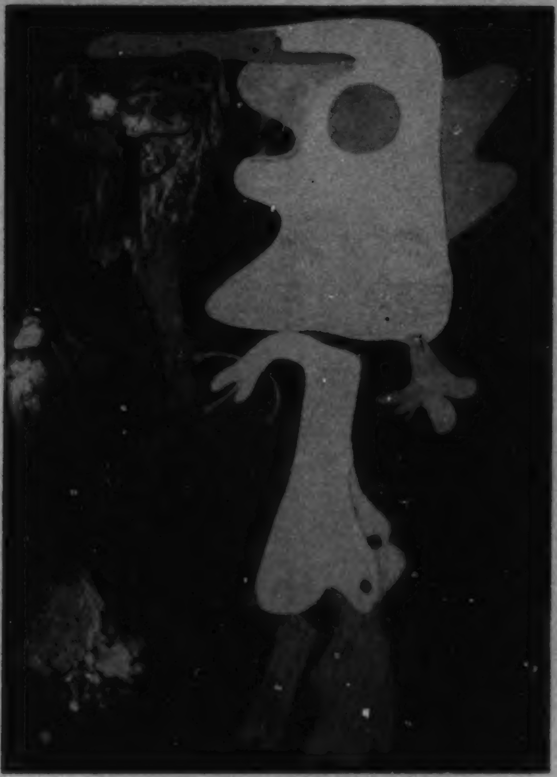


b

Plate 24a Woman, 1934, 41⅜ × 29⅛ (117)
24b Woman-Bird, 1934, 41⅜ × 28 (118)

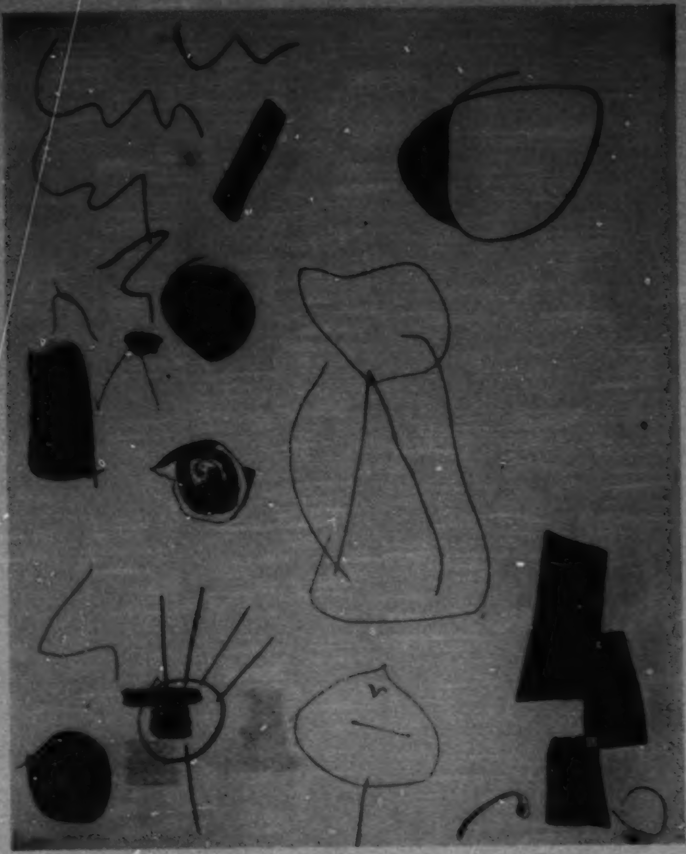


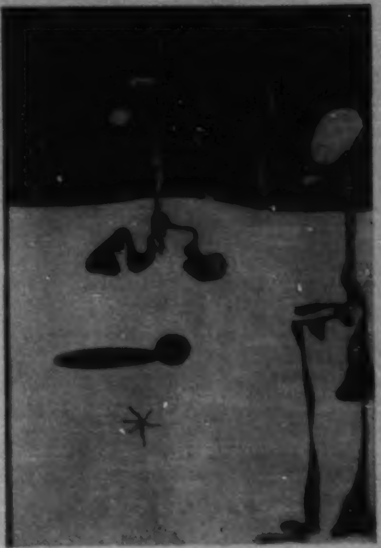
a



b

Plate 25a The Farmer's Meal, 1935, 29½ × 41¾ (127)
25b Two People, 1935, 41¾ × 29½ (128)


a


b

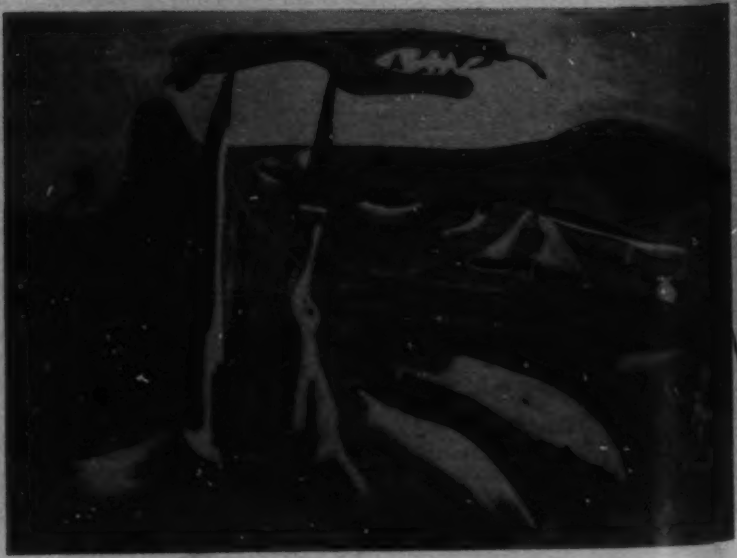
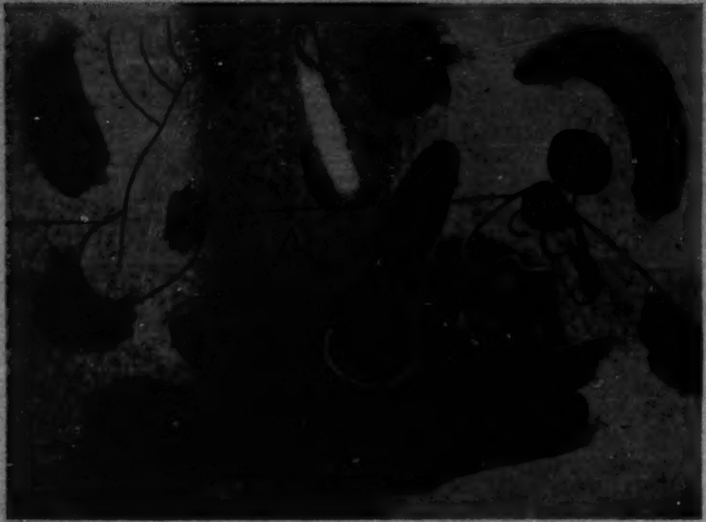
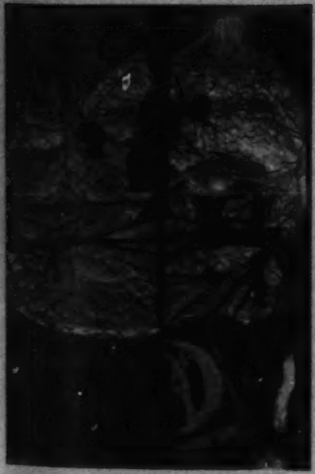

c

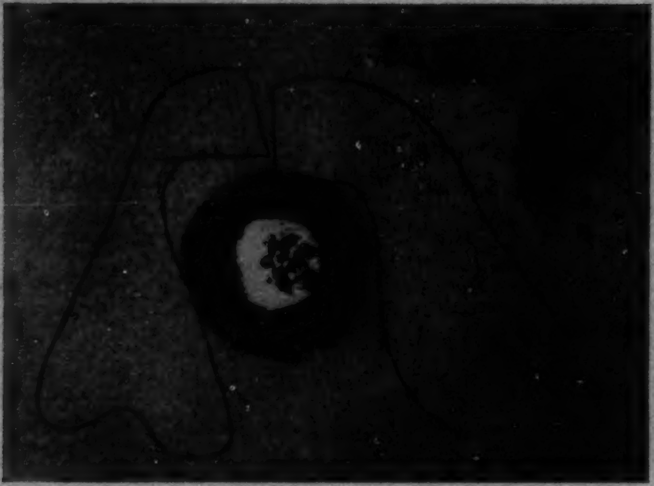
Plate 26a Animated Landscape, 1935, 98⅜ × 78¾ (129)
26b Nocturne, 1935, 16½ × 11½ (133)
26c Person in the Presence of Nature, 1935, 29½ × 41¾ (125)



a

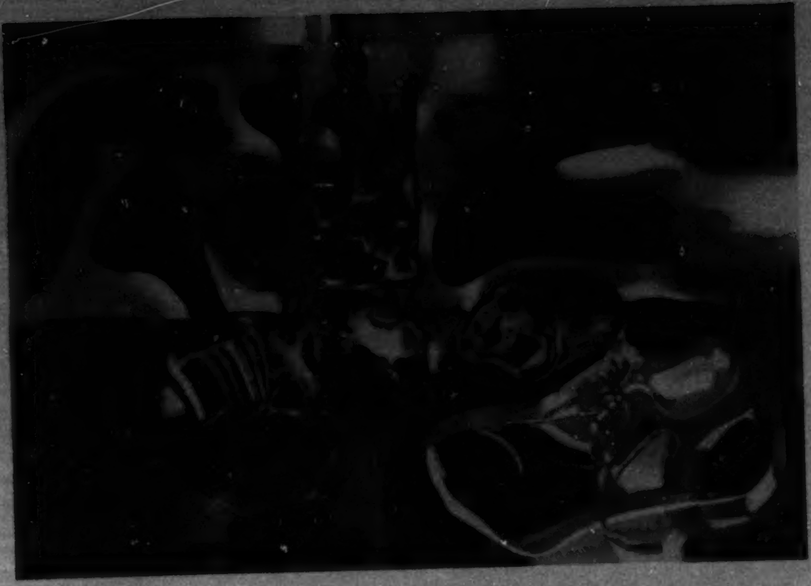


b

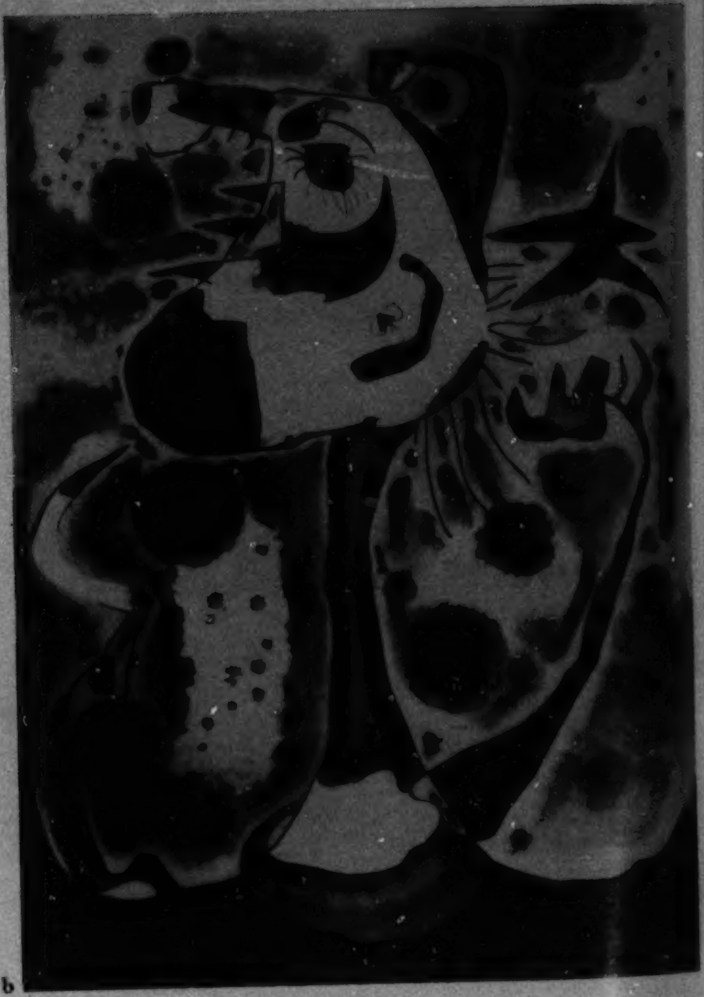


c

Plate 27a Painting on masonite, 1936, 30¾ × 42¾ (141)
27b Painting-object, 24⅜ × 16⅞ (145)
27c Painting on masonite, 1936, 30¾ × 39⅜ (143)



a



b

Plate 28a Still-Life with Old Shoe, 1937, 31⅞ × 45⅝ (147)
28b The Reaper, 1937, 162 × 99 (Not in exhibition)

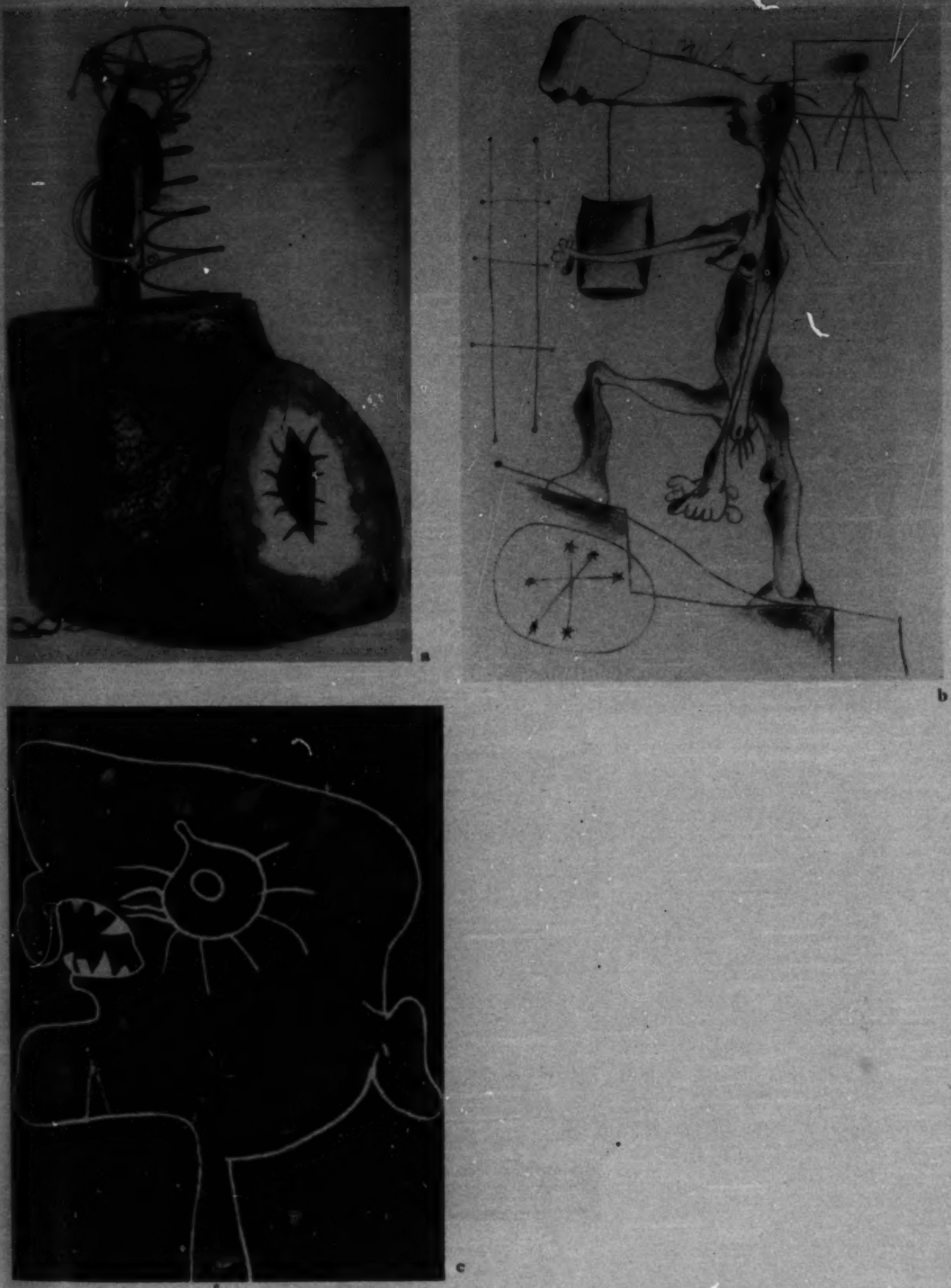
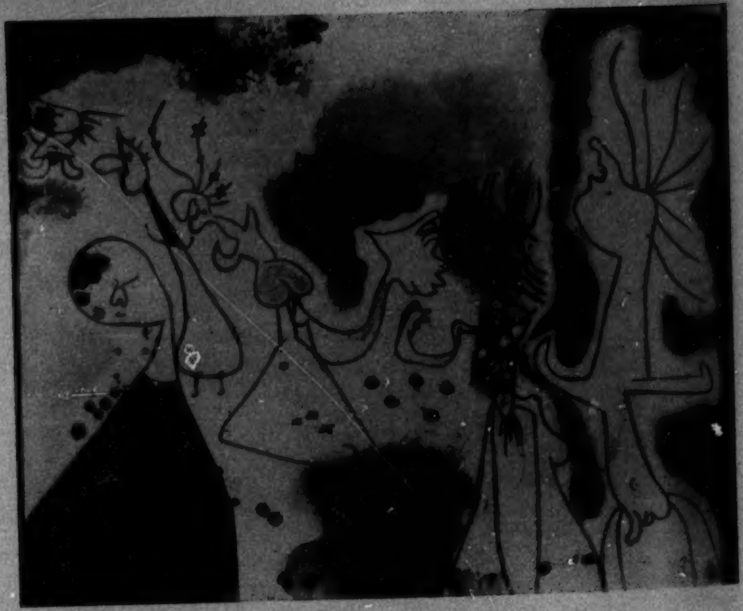


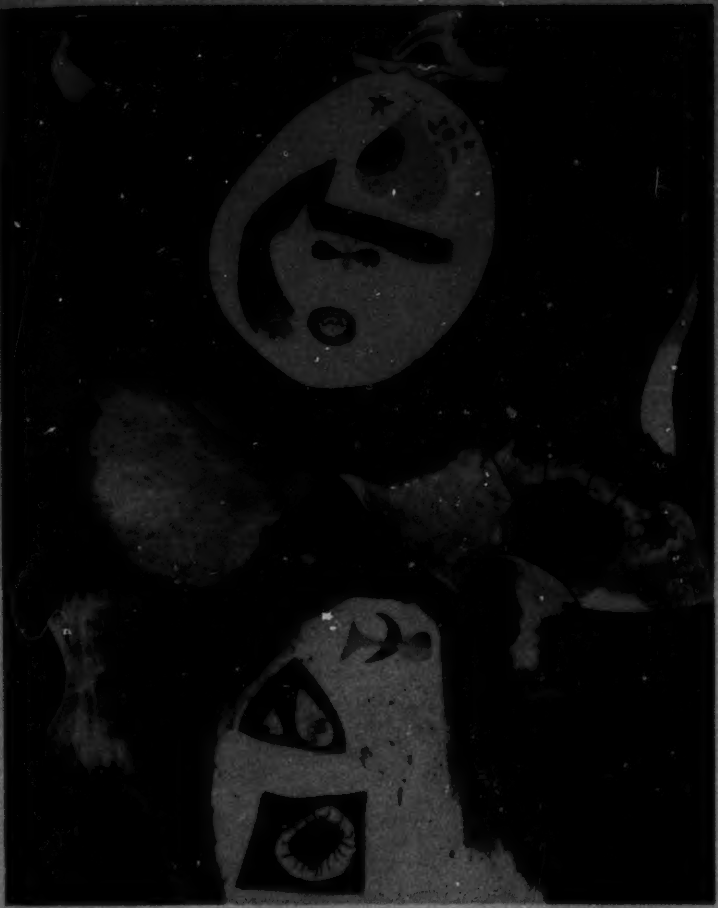
Plate 29a Object of the Sunset, 1938, 26¾ × 17¼ × 10¼ (154)
29b Woman going upstairs, 1937, 30¼ × 22¼ (151)
29c Head on black paper, 1937, 25⅝ × 19⅝ (152)

a



b

Plate 30a Self-Portrait I, 1937–38, 57½ × 38¼ (153)
30b Group of People, 1938, 28½ × 36¼ (160)

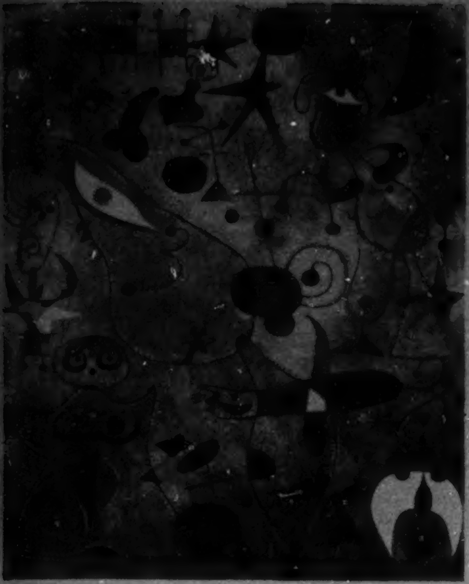

a

b

c

Plate 31a Portrait No. I, 1938, 63¾×51⅛ (156)
31b Group of People, 1938, 13×16⅛ (162)
31c Nocturne, 1938, 21¼×29⅛ (155)

Plate 32a A Drop of Dew falling from the Wing of a Bird . . . , 1939, 25⅝ × 36¼ (166)
32b Head of a Woman, 1939, 24 × 18⅛ (165)
32c Flight of a Bird over the Plain IV, 1939, 31⅞ × 39⅜ (163)



a

b

c

Plate 33a Awakening in the early Morning, 1941, 18⅛×15 (172)
33b Woman in the Night, 1940, 18⅛×15 (171)
33c The Escape Ladder, 1940, 15×18⅛ (167)

CATALOGUES OF ART EXHIBITIONS ORGANISED BY THE ARTS COUNCIL OF GREAT BRITAIN

Republished on microfiche by:

Chadwyck-Healey Ltd	Somerset House
21 Bateman Street	417 Maitland Avenue
Cambridge CB2 1NB	Teaneck, NJ 07666
England	USA

Date of publication and production of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

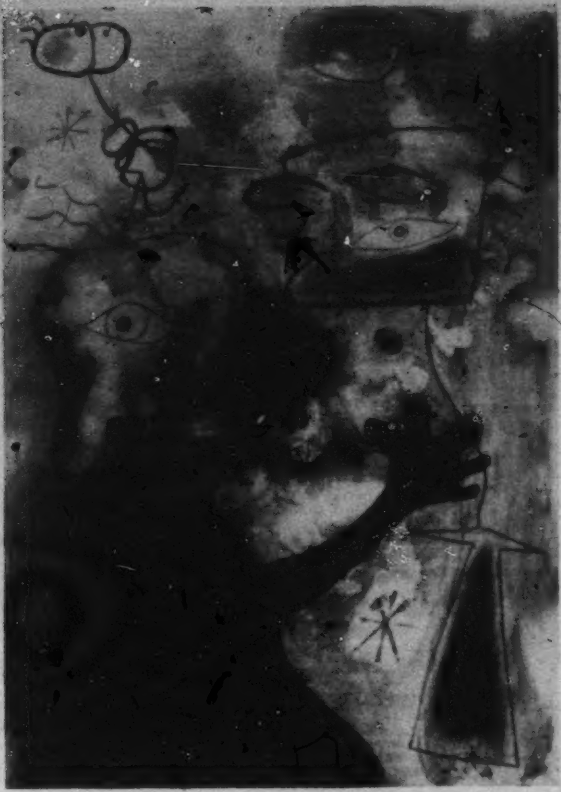
Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd.

Location of original: The National Art Library, Victoria and Albert Museum, London, England.

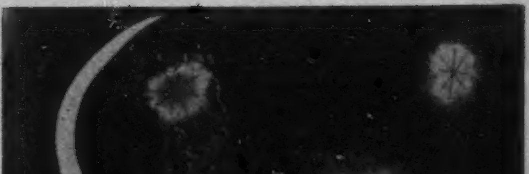
Technical data:

Producing laboratory: Micromedia Ltd, Bicester, Oxfordshire, England.

List 2

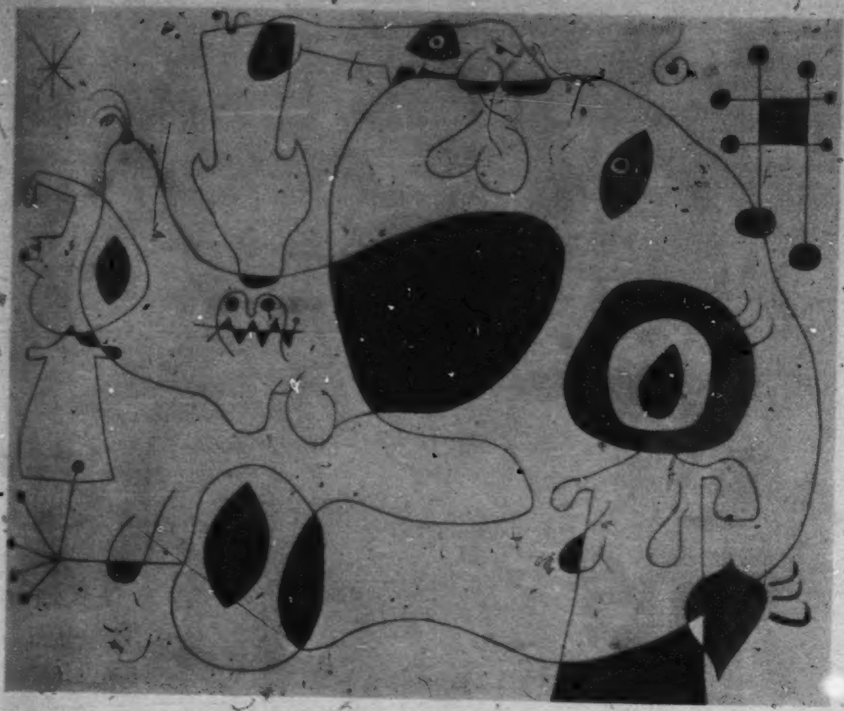


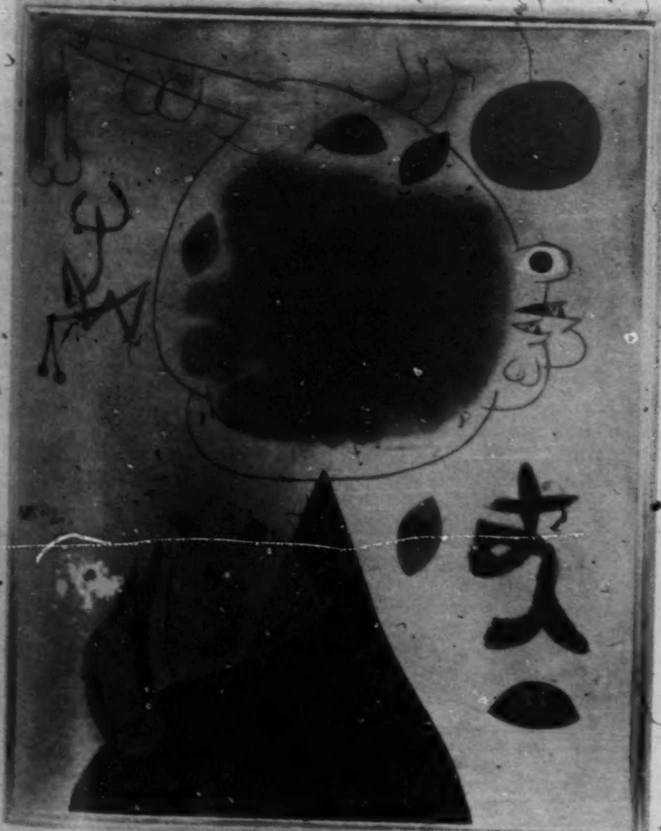
a



b

Plate 34a Woman, Birds, Stars, 1942, 31 × 43¼ (175)
34b Woman and Birds in front of the Sun, 1942, 43¼ × 31¼ (176)





b

Plate 35a The Harbour, 1945, 51¼ × 63¾ (180)
35b Woman and little Girl in front of the Sun, 1946, 57½ × 44⅞ (183)

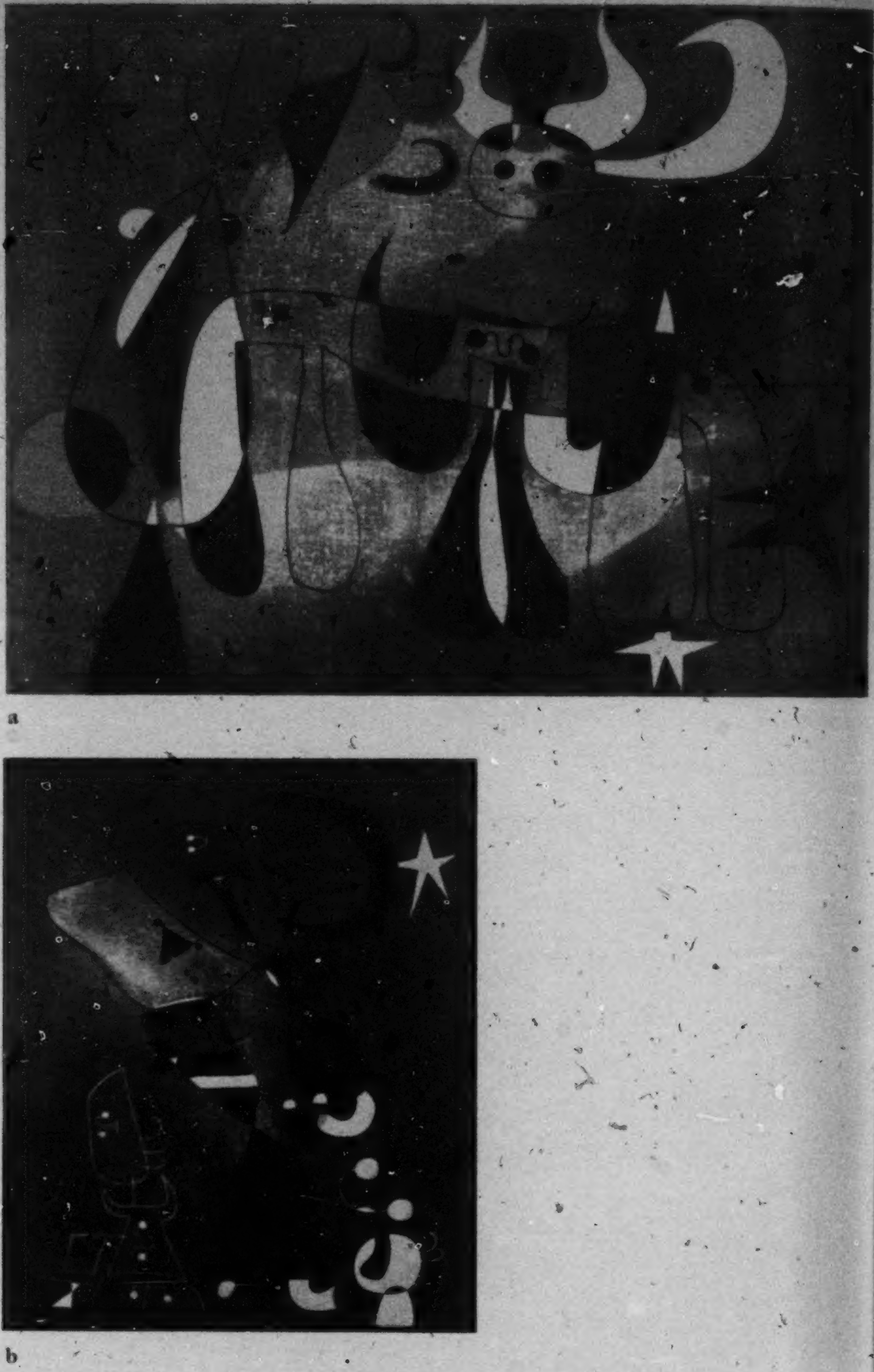
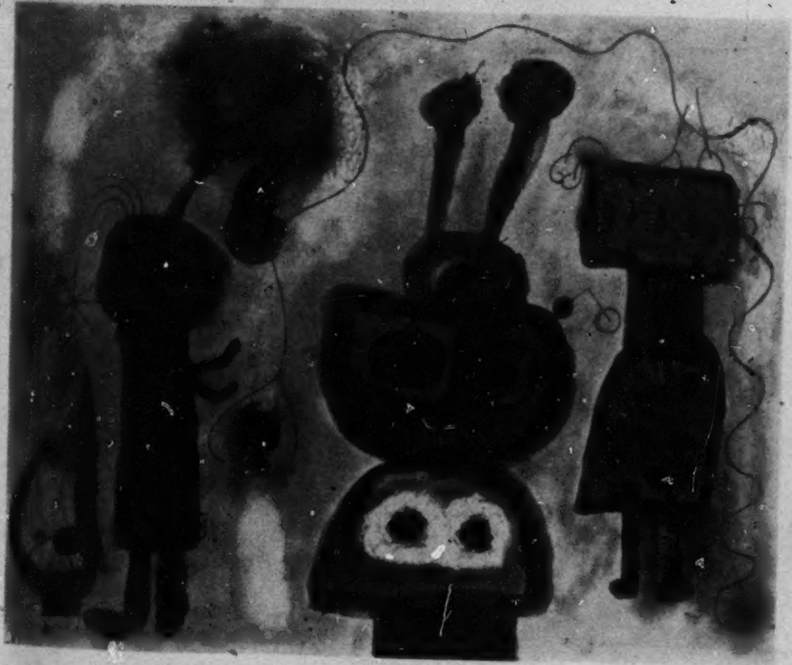


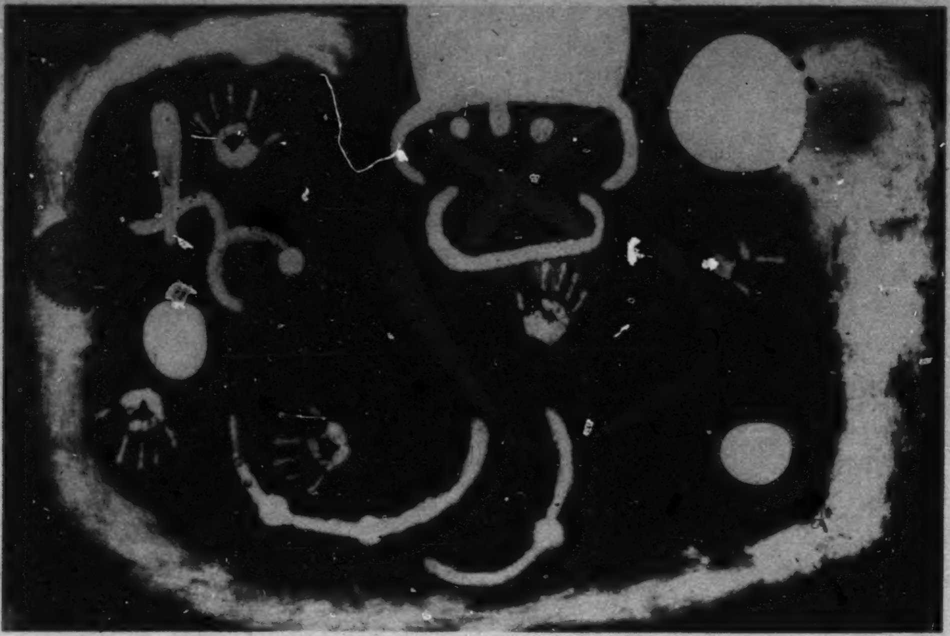
Plate 36a People in the Night, 1950, 35×45¼ (190)
36b Women, Bird by Moonlight, 1949, 32×26 (188)

a

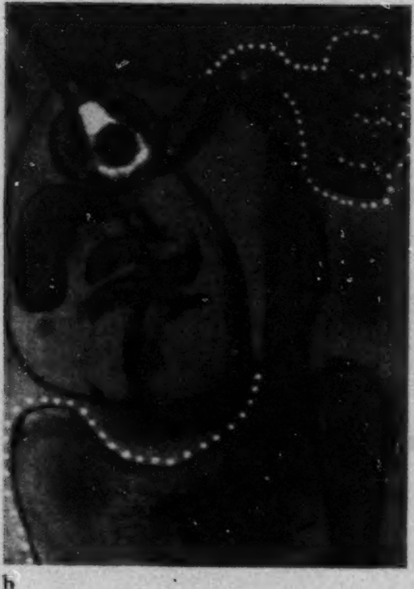


b

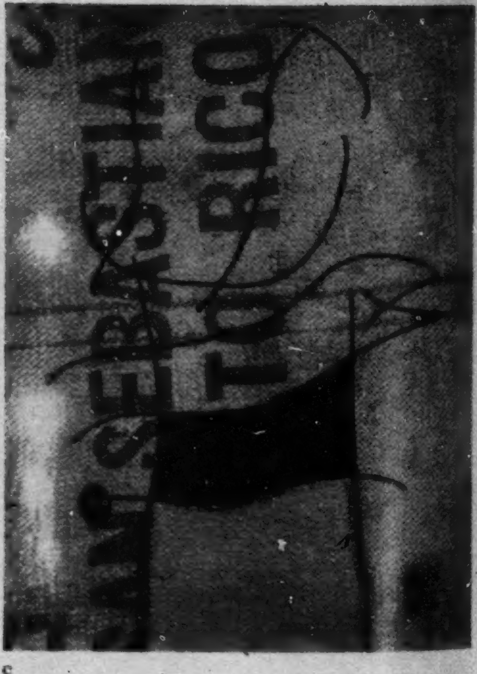
Plate 37a Painting, 1950, 38¼ × 30⅜ (189)
37b The Bird with a Calm Look, its Wings in Flames, 1952, 32 × 39¼ (193)



a

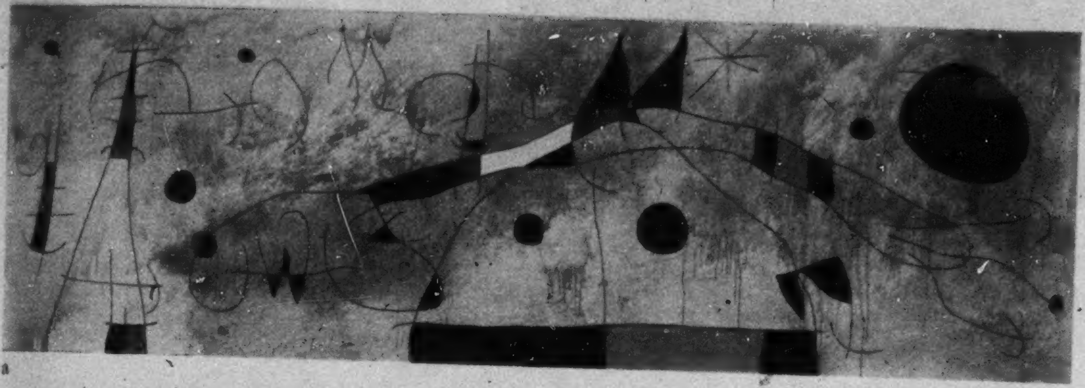


b

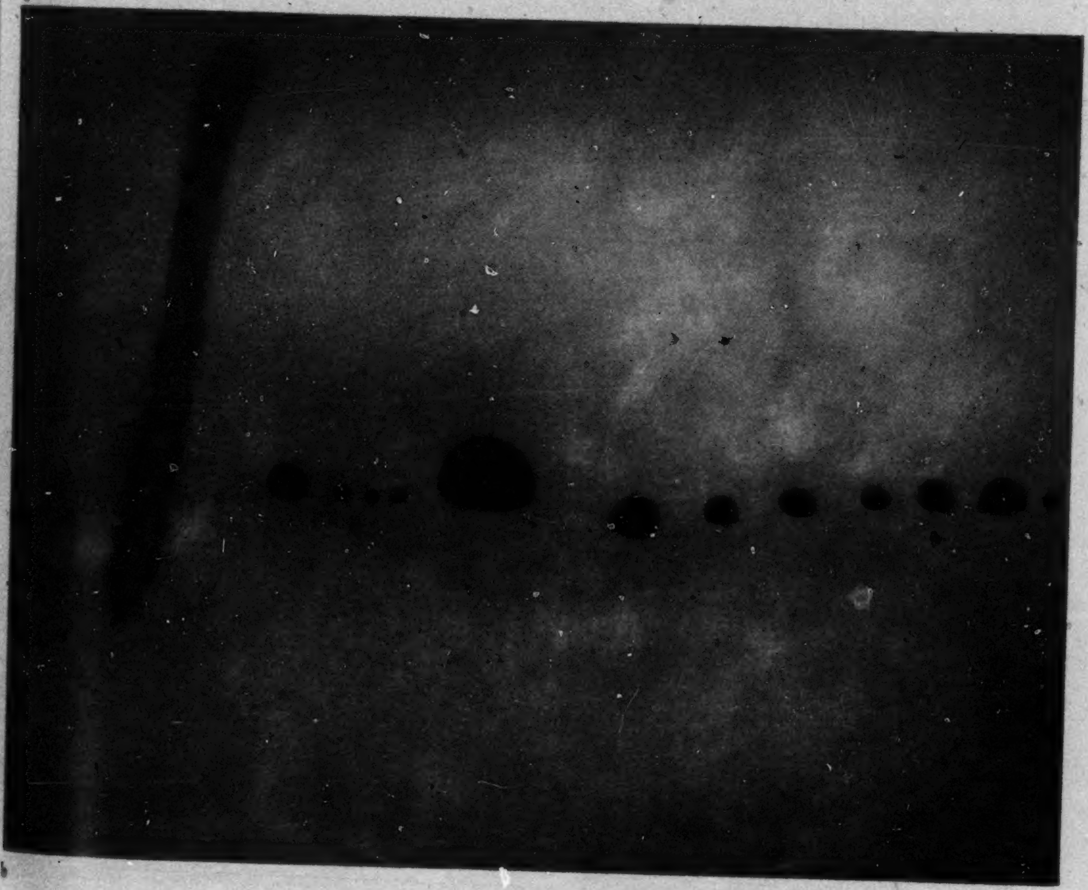


c

Plate 38a An Opening in the sky gives us Hope, 1954, 51⅛ × 76¾ (201)
38b Woman struggling to reach the Unobtainable, 1954, 27⅝ × 19⅝ (199)
38c Woman and Bird IV/X, 1960, 29⅛ × 14⅝ (207)

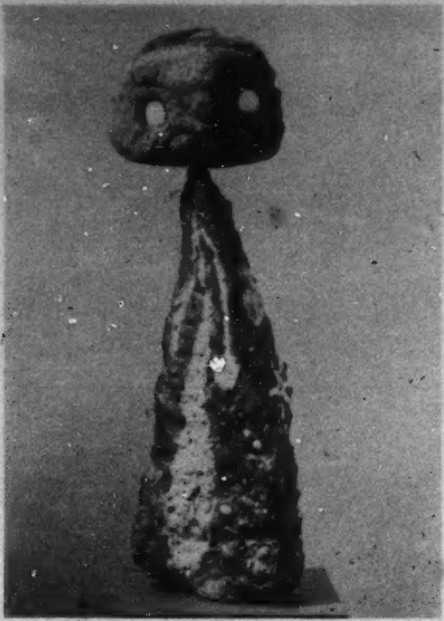


a

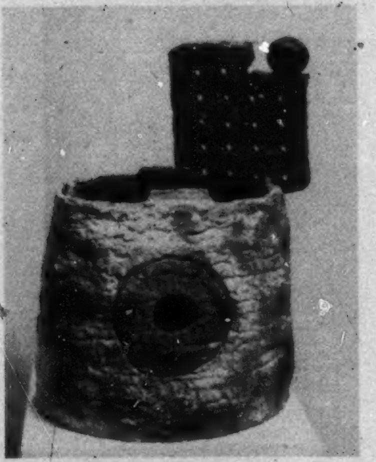


b

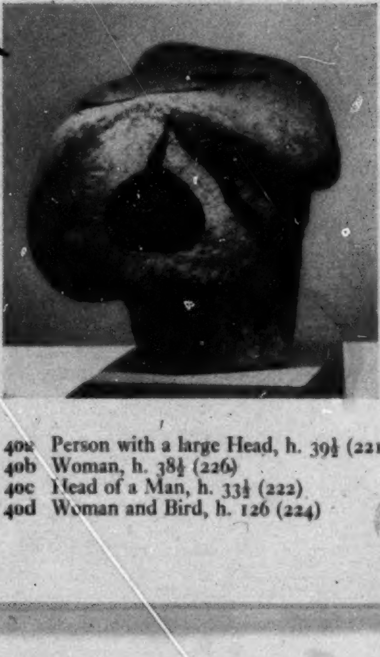
Plate 39a Mural Painting, 1961, 45¼×143¼ (211)
39b Blue II; 1961, 106×140 (212)



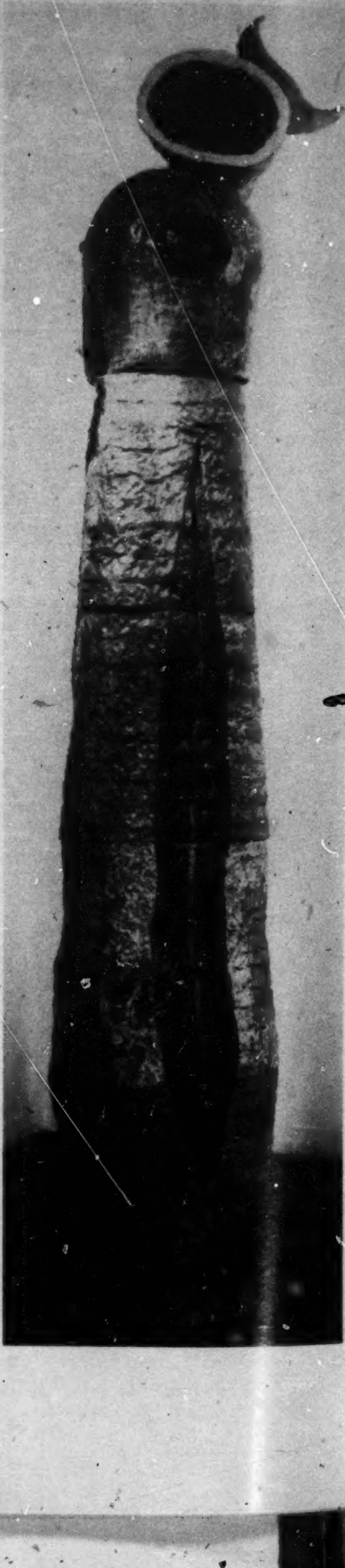
a



b



c



d

Plate 40a Person with a large Head, h. 39½ (221)
40b Woman, h. 38½ (226)
40c Head of a Man, h. 33½ (222)
40d Woman and Bird, h. 126 (224)

LIBRARY

7/ix/64